ANDREW LLOYD WEBBER’S MUSICALS

Diploma Thesis

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ANNOTATION
This diploma thesis deals with British musical composer Andrew Lloyd Webber and his works. The first part of the thesis introduces Lloyd Webber’s biography, his close collaborators as well as his production company the Really Useful Group and description of all his works. The main part of the thesis is aimed at his musicals *Joseph and the Amazing Technicolor Dreamcoat* and *Jesus Christ Superstar*, rather their origin and development, the main plot and their main characters that have many things in common. Both these musicals are based on topics from the Bible. The thesis also deals with the librettos and their translation into Czech.

ANOTACE
Diplomová práce se zabývá britským hudebním skladatelem Andrew Lloyd Webberem a jeho díly. První část práce seznamuje s Lloyd Webberovým životopisem, jeho blízkými spolupracovníky, stejně jako s jeho produkční společností Really Useful Group a popisem všech jeho děl. Hlavní část práce je zaměřena na muzikály *Josef a jeho úžasný pestrobarevný plášť* a *Jesus Christ Superstar*, přesněji řečeno jejich vznik a vývoj, hlavní dějovou linií a jejich hlavní postavy, které mají mnoho společného. Oba tyto muzikály jsou založeny na příbězích z Bible. Práce se také zabýva librety obou muzikálů a jejich překladem do češtiny.
I declare that I have worked on this thesis on my own and used only the sources listed in the Bibliography.

____________________
Radka Adamová
I would like to thank Mgr. Lucie Podroužková, PhD. for her kind and patient supervision and for the advice she provided to me during my work on this diploma thesis.

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1 INTRODUCTION

Musicals became a phenomenon of mainly last three decades of the twentieth century, although its history is very long and its roots can be found in theatres of the nineteenth century. Its popularity is still growing. That is one of the reasons why a lot of new musicals originate very often, as it is also visible in the Czech Republic, where many original shows are staged. Musicals became one of the most coveted dramatic genres not only in this country, where the main “musical boom” started after the Velvet revolution at the beginning of the 1990s, but in the whole world.

The thesis attempts to provide readers with a popular interpretation of both the personality of Andrew Lloyd Weber, one of the best and most productive musical composers of the twentieth century, and his works. The main purpose of the thesis is to create a comprehensive outline of the composer’s personality and an in-depth probe into his pop cantata *Joseph and the Amazing Technicolor Dreamcoat* and a rock opera *Jesus Christ Superstar*.

Originally, musicals were created and intended only for entertaining and this kind of musical theatre belonged to the low arts. Topics of unequal love were very popular among audience until that time. However, postmodernism broke borders between low and high arts and it was also visible in musicals of that period. Lloyd Webber was one of the first composers who brought serious topics to the world of musicals and it changed this theatre genre a lot. It might be said that his pop cantata *Joseph* still belongs to the first category, thus to entertain. *Jesus Christ Superstar* is different, not only as far as the music is concerned, but mainly for the fact it describes the last seven days of Jesus Christ from the point of view of Judas, which is a really controversial topic. This interpretation of biblical topic does not always meet with agreeing viewpoint of the Church.

Firstly, the thesis will introduce Andrew Lloyd Webber, his brief biography and his collaborators, the attention being paid especially to Tim Rice, Don Black and Cameron Mackintosh. A paragraph will be also devoted to the Really Useful Group, which is Lloyd Webber’s production company.

Secondly, this work will focus on Lloyd Webber’s musicals that he created during his career that lasts more than forty years already. These musicals include both the works popular all over the world, *Evita* (1978), *Cats* (1981), or *The Phantom of the Opera* (1986) and works that were not successful enough, namely *The Likes of Us* (2005) or *Beautiful Game* (2000).
Thirdly, this thesis will deal with two musicals – *Joseph and the Amazing Technicolor Dreamcoat* (1968) and *Jesus Christ Superstar* (1971) that are currently staged in Brno, rather on a stage of the Brno City Theatre, denoted as the MDB in the thesis. Their origin, different productions, synopsis of both these works as well as their Czech productions will be discussed. Last but not least the translator’s notes about these musicals will be also mentioned.

The main aim of this thesis is to analyse both these musicals based on the Bible and bring them nearer to readers as well as theatregoers from different frame of reference, not only the position of an ordinary viewer.

Although Andrew Lloyd Webber belongs among world-known composers, there are very few available materials on him in the Czech Republic. Some of the authors (Hoggard, Prostějovský, Foret) mention him and his works in their books, but it was not sufficient enough for the needs of this thesis, therefore several Internet sources had to be used, too.

Hoggard and Prostějovský also published articles in the *Official Programmes* to both above mentioned musicals. These are based on information from their books, but these articles differ, they were made up-to-date.

The quotations will always be differentiated according to its source. If the quotation is based on the book, there will be information only about the author and the page of the the book in the brackets. If it is quoted from the *Official Programme*, there will be information about the author, the source (the *Official Programme*) and the page in the brackets. All the songs introduced in this thesis will be in quotation marks. Both the librettos will be included in the Appendix.

A long-term, detailed field research was done during writing this thesis. It included a personal interview with the translator of these two musicals – Michael Prostějovský, and e-mail and telephone contact with the MDB, especially with Ms Hoggard and Mr Gazdík. The author of the thesis also draws on her personal experience as a spectator of the musicals discussed.
2 ANDREW LLOYD WEBBER

Andrew Lloyd Webber is considered to be one of the most successful and prolific musical composers of the last four decades and amazingly, he does not come from the United States of America, the birthplace of musicals, as the most of his predecessors, but from Great Britain. He has been described as the most staged and the most prosperous musical composer in the world so far. On the other hand he is a very controversial person, theatregoers generally like his spectacular shows but many critics consider him, according to Pavlína Hoggard, to be too eclectic composer and they (the critics) blame him for not being original enough and that listeners can hear parts of other works that had already been written many years ago in his musicals. On the other hand ordinary theatregoers do not go to a theatre to criticise and analyse what they watch and listen to but they want to relax and enjoy the performance. Everybody must bear in their mind that a musical is mainly entertainment and it belongs to the lower field of the theatre genres. (Hoggard, 78 –79)

It is known Lloyd Webber acquired his great popularity due to several musicals that have run for more than a decade both in the West End in London and on Broadway in New York, such as Jesus Christ Superstar, Cats or The Phantom of the Opera. Lloyd Webber has been the only composer whose three musicals were performed at the same time in the West End and on Broadway and in 1991 six of his works were performed in the West End at the same time. (Prostějovský, 381)

Lloyd Webber was one of the first composers who brought serious topics into the world of musicals, whether it is talked about characters based on real people e. g. crucifixion of Jesus Christ, the life and political ambitions of Eva Perón, or fictitious characters, e. g. Norma Desmond and her desire to become a Hollywood star once again. Lloyd Webber is a composer that does not solve contemporary problems while composing his musicals but only problems that are brought by writing his works, such as composition, music and voice. (Hoggard, 93)

Lloyd Webber could be defined as a transcontinental composer, which means that almost all his musicals were performed both in the West End and on Broadway. His Jesus Christ Superstar had even its premiere on Broadway in 1971. It is connected with the so-called „transatlantic exchange“ , which means that works of American authors are brought to European theatres and vice versa. At first American musicals were brought to Europe, because as it is known musicals originated in the USA and as Hoggard notices it was a Swedish producer, Lars Schmidt, who brought American musicals to Europe, e. g. My Fair
Lady or Annie Get Your Gun. (Hoggard, 94) Michael Prostějovský clarifies in his book that the first British musical performed on Broadway was Oliver! by Lionel Bart and that was in 1963. (Prostějovský, 34) Since that time a lot of not only British musicals were performed on the other side of the Atlantic Ocean and musicals thus became transatlantic.

Lloyd Webber’s musicals are also known to Czech theatregoers. Jesus Christ Superstar was his first musical performed on Prague stages, then followed Evita, Cats and Tell Me On a Sunday (1979) but the first one mentioned gained the biggest success. Also Brno introduced its versions of Lloyd Webber’s shows – Jesus Christ Superstar and Joseph and His Amazing Technicolor Dreamcoat. Evita had its premiere at the end of March 2009. Except Prague Evita and Tell Me On a Sunday all of the Lloyd Webber’s musicals performed in the Czech Republic were translated by Michael Prostějovský. The MDB also introduced a song cycle called Broadway Musicals and this cycle contains some of the most famous Lloyd Webber’s songs from his musicals Jesus Christ Superstar, Evita, Cats and The Phantom of the Opera.

Andrew Lloyd Webber was born in South Kensington in London on 22nd March 1948 as the eldest child in the family of William Lloyd Webber and Jean Hermione Johnstone. His father was a director of the London College of Music and his mother was a violinist and a pianist. She also worked as a piano teacher. That could probably be one of the reasons Lloyd Webber could not escape from music at all. Musical abilities seem to be hereditary in this family, because Andrew’s younger brother Julian became also a musician, he is a famous British cellist.

When Andrew Lloyd Webber was a boy, he played a piano, a violin and a French horn. He started to learn playing a violin and a piano when he was three years old and it is said he had written nine musicals by the time when he graduated from college. Lloyd Webber started to write his own music at a very young age and he wrote his first published suite of six pieces at the age of nine. This was his first musical composition and it was called The Toy Theatre. It was published in British music magazine – The Music Teacher – in 1959, when he was only eleven years old. (www.andrewlloydwebber.com) Due to his father he had a good orientation in classical music of the 18th and 19th century, too. Young Lloyd Webber also composed music to school performances of his school. It is claimed he also had a good relationship with his Aunt Viola who he played together with his brother Julian with in his toy theatre. His Aunt Viola could be marked as the person who brought young Lloyd Webber to the world of theatre, because she was an actress and took him to see many of her
performances. On the other hand in accordance with Lloyd Webber’s official website, Andrew’s first passion at the age of seven was not music but architecture and he dreamed of becoming a Chief Inspector on Ancient Monuments. It was probably the reason why he primarily started to study history. (ibid.)

Andrew Lloyd Webber studied Westminster School and then he started to study History at Magdalen College in Oxford in 1964, but only after the first semester he abandoned his studies and decided to follow his interest in music. Firstly he attended Guildhall School and then he continued at the Royal College of Music, where he studied concord, counterpoint, musical theory and orchestration.

Lloyd Webber has been married three times, his second wife was Sarah Brightman, a British singer and dancer, who he wrote the role of Christine Daaé in The Phantom of the Opera for. He has five children, two with his first wife and three with his third wife.

He is not only a composer of 15 musicals, all of them will be described later in this diploma thesis, but also a composer of a set of variations, two film scores and a mass. According to Lloyd Webber’s official website he is composing his sixteenth musical that is considered to be a sequel to The Phantom of the Opera and it should name Phantom - Love Never Dies. (ibid.) In 1971 he wrote a score for a film Gumshoe and two years later for the film Odessa File. Lloyd Webber together with his brother Julian, a famous cellist, created an album Variations that was based on 24th Caprice by Paganini, who belongs among Andrew’s favourite composers. The album was released in 1978. Variations later became the second part of the show Song and Dance (1982). After his father’s death in 1982 he composed a Requiem Mass. It is a work from the world of classical music and it was influenced by church music, which his father William liked. This was premiered in New York in 1985 and in 1986 he gained a Grammy Award for it in the category of best classical composition. (ibid.)

When writing about Andrew Lloyd Webber and his works, the style of his composing should be also mentioned. Hoggard points out that his melodies were known for their lightness and obviosity which they were composed with, and she continues he used wide open cantilenas and external emotional intriques. He mostly chose major keys, which made his works optimistic and melodious. She also adds he liked to use dissonance in contrast for rising a theatricality. Hoggard compares Lloyd Webber and his canorous melodies to Wolfgang Amadeus Mozart. She also claims that from a listener’s point of view is Lloyd Webber’s music easily understandable. (Hoggard, 53)
Andrew Lloyd Webber has gained a lot of various awards, e.g. an Academy Award – Oscar, a Golden Globe (both for “You Must Love Me” from Evita), three Grammy Awards, seven Tony Awards, two International Emmy Awards or seven Lawrence Olivier Awards. According to his official website “he was knighted in 1992 and created an honorary life peer in 1997” (www.andrewlloydwebber.com). His full name is Baron Lloyd Webber of Sydmonton in the County of Hampshire.

Lloyd Webber founded Sydmonton Festival, which is a summer arts musical festival that is held every year at Sydmonton Court, that is Lloyd Webber’s country house in Hampshire. According to official Lloyd Webber’s website this festival is a place, where a variety of exclusive previews are presented to a private audience. Almost all of Lloyd Webber’s works were presented there before their official premieres in the West End, e.g. Evita in 1976, Variations in 1977 or Aspects of Love in 1983. Performances of other authors were also presented there, e.g. Robin Ray’s Café Puccini in 1985 or Charles Hart’s Love Songs in 1987.

Lloyd Webber has not spent all his life only with music. He likes and collects art, too. His passion is Victorian art. He professes about his enthusiasm that “when he began to have the good fortune to succeed in musical theatre, he inevitably wanted to form an art collection and the area of art that he knew something about was Victorian and, importantly for him, it was affordable”. (www.andrewlloydwebber.com) In 2003 an exhibition of works from his collection was presented at the Royal Academy under the title Pre-Raphaelite and Other Masters – The Andrew Lloyd Webber Collection.

2.1 LLOYD WEBBER’S COLLABORATORS

Lloyd Webber’s professional career and collaboration with other artists should be described next. Cooperation with Tim Rice may be mentioned first, because he was the first librettist Lloyd Webber worked with. All musicals mentioned in this part are to be described in more details further in the thesis.

As Andrew himself claims, he was only seventeen years old when he received a letter from a twenty-one-year old Tim Rice, who studied law by that time. Since this they started to work together. The very first musical they wrote together was The Likes of Us, which was a musical based on a true story of Thomas J. Barnard, but was not introduced until 2005.

Pavlína Hoggard describes Rice’s conception of lyrics as sharp and usually even cynical. She also points out that the connection of Rice’s lyrics together with Lloyd
Webber’s melodics and lavish orchestration adumbrated creation of their collective works (Hoggard, Joseph Programme, 78)

Lloyd Webber and Rice also wrote songs for various singers together. In 1976 they wrote a song “It’s Easy For You”, which was sung by Elvis Presley and it was recorded on an album Moody Blue, which was one of the last Presley’s albums ever.

The next musical Lloyd Webber and Rice created was *Joseph and the Amazing Technicolor Dreamcoat*. This draws from biblical topic about Joseph and his eleven brothers that sold him to the slavery because they were jealous of him. This musical was premiered in 1972, but firstly it was introduced in 1968 as a 15 minute pop cantata.

Then Lloyd Webber and Rice met David Land, a British music agent, and on the basis of a contract they made, Lloyd Webber and Rice composed a rock opera *Jesus Christ Superstar*. Most producers were afraid to present this musical, because Lloyd Webber and Rice the topic of Jesus’s last seven days reworked according to them, they marked Jesus as a superstar, lampooned a character of King Herod and other things which will be described further in the thesis. On account of primary failure, they decided to record the main songs of the musical and it became a best-seller. Then, in 1971, the musical was premiered on Broadway.

The last piece Lloyd Webber and Rice made together was *Evita* – the story of Eva Perón, the wife of Argentinian dictator, Juan Perón. This was premiered in 1978 in West End. After the separation with Lloyd Webber, Tim Rice continued in writing librettos to other musicals. It is universally known that among the most successful belongs *The Chess* that he wrote together with former members of Swedish pop group ABBA. (www.timrice.co.uk)

The next librettist Lloyd Webber worked with was Alan Ayckbourn. That was in time when Tim Rice started to work on *Evita*, but Lloyd Webber did not like the theme and wanted to do something different so he and Ayckbourn created *Jeeves* (1975), which was later re-named into *By Jeeves* (1996), a musical based on Wooster novels by P. G. Wodehouse but this one belongs among Lloyd Webber’s biggest failures. After this debacle he returned to Tim Rice for a while and then they created *Evita*, but after finishing this musical they definitively split.

It is worth mentioning that after the separation from Tim Rice, Lloyd Webber mostly hired librettists and he required to compose music at first as Hoggard notes in her book. She adds all metaphors, rhymes and symbolism are subordinated to music flow as well as dialogues that cannot have proper structure and drift. She also notes that Lloyd Webber liked
to work on the topic alone and he promoted the dominant role of composer (Hoggard, Joseph Programme, 90).

Don Black is another librettist Lloyd Webber collaborated with. Together they worked on Tell Me On a Sunday, and Song and Dance, which is not a musical to all intents and purposes, because it is a combination of Variations and Tell Me On a Sunday. Other works they made together were Aspects of Love (1989) and Sunset Boulevard (1993) on which he also cooperated with Christopher Hampton. Black also worked on Bombay Dreams, a Bollywood musical, whose producer was Andrew Lloyd Webber. In 1992 they wrote together a song “Amigos Para Siempre – Friends For Life”, which was performed by Sarah Brightman and Jose Carreras at the Closing Ceremony of the Barcelona Olympic Games. (www.andrewlloydwebber.com) Don Black is a genuine lyricist, who is also known for composition of James Bond films themes, e. g. Diamonds Are Forever or The World Is Not Enough. He won Oscar for Best Song in 1966 for the title song featuring in the film Born Free, too. (www.donblack.co.uk)

Referring to about Andrew’s collaborators, Cameron Mackintosh, Harold Prince and John Napier must be also mentioned. Cameron Mackintosh is a West End producer who started to work with Lloyd Webber in 1981 when he gathered investors for the musical Cats and thus became its producer together with Lloyd Webber. In 1986 he produced The Phantom of the Opera. He also produced Tell Me On a Sunday, Song and Dance, and Variations. Mackintosh produced Cats and The Phantom on Broadway, too. Among other works Mackintosh produced belong musicals such as Les Misérables, Miss Saigon or The Witches of Eastwick.

Harold Prince is not only an American director but also a producer, e. g. he co-produced West Side Story on Broadway. He wanted to direct Jesus Christ Superstar on Broadway, but he was refused by the authors. Nevertheless, he became a director of Evita in 1978, in 1986 of The Phantom of the Opera and ten years later he directed Whistle Down the Wind (1996). In the case of Evita and The Phantom he directed the Broadway versions, too. Prince also directed musicals such as Fiddler On the Roof, Cabaret and many others.

John Napier is a scenographer and together with Lloyd Webber worked on Cats, Starlight Express (1984), Sunset Boulevard, The Woman In White (2004) and then in 1996 on Jesus Christ Superstar.

Other names should be also highlighted – Trevor Nunn, who directed Lloyd Webber’s Cats and wrote the song “Memory” for this musical. He also directed Starlight Express, Aspects of Love, Sunset Boulevar and The Woman In White. Trevor Nunn was an art director.
of Royal Shakespeare Company and then also a director of National Theatre. John Napier was his close collaborator.

Then Richard Stilgoe, who worked with Lloyd Webber on his *Starlight Express* and especially on *The Phantom of the Opera* on which he cooperated together with Charles Hart, who also helped Don Black with *Aspects of Love*.

### 2.2 THE REALLY USEFUL GROUP

The Really Useful Group is a production company that was founded by Andrew Lloyd Webber and nowadays belongs among the most prosperous production companies all around the world.

In *Muzikál Expres* Michael Prostějovský points out that after learning that not all of the versions of *Jesus Christ Superstar* and *Evita* were very successful, Andrew Lloyd Webber together with a producer Cameron Mackintosh came with an idea that it would have been better to introduce the original versions of the shows on stages all over the world. At that time originated the idea to enable theatregoers in the whole world to see almost the same versions of the shows which were seen by viewers in London. Due to this Lloyd Webber established his own production company the Really Useful Group, whose name was derived from a series of children’s books he liked as a small boy – *The Really Useful Engine* by Gilbert Audrey. (Hoggard, *Joseph Programme*, 91) Thereby Lloyd Webber became the owner of all his works and this means he can decide not only about artistic realization but also about centralization of financial proceeds. Thus *Cats* became the first musical with a global marketing strategy. (Prostějovský, 385)

Nowadays the Really Useful Group owns the rights to all Lloyd Webber’s works and decides about selling licences to different productions to play these musicals or even single songs in various countries all over the world.

The Really Useful Group produces not only Lloyd Webber’s musicals in the West End and on Broadway but also produces works of other authors, e. g. *Daisy Pull It Off, The Hired Man* or *Café Puccini*.

The Really Useful Group also owns six theatres in the West End in London, e. g. the Theatre Royal, the London Palladium and co-own the Adelphi Theatre. In accordance with the Really Useful Group official website “the Really Useful Group Theatres is one of the
largest theatre groups in London with all their musical houses together containing almost 11,000 seats”. (www.reallyuseful.com)

The Really Useful Records is the brand that belongs to the Really Useful Group and it has released cast albums to all Lloyd Webber’s works including Bombay Dreams, on which he worked with a Bollywood composer A. R. Rahman in 2002 (www.andrewlloydwebber.com), but except his very first musical The Likes Of Us. All of these albums have been really successful and they have been sold all over the world. On the official Really Useful Group website Really Useful Records is described as a repertoire and copyright owner. (www.reallyuseful.com)

The Really Useful Group also publishes a lot of different songbooks connected with the shows whose rights they own and due to this they are able to support various productions of their shows in the world.

It should be stated that performance rights to shows are not automatically available, although many people from different production companies would wish it worked in a different way and it was easier to obtain these rights. Everyone who would like to perform any of the shows owned by the Really Useful Group must firstly contact them and ask for the rights. A theatre should not make any preparations for the show they have chosen beforehand without any consulting with the Really Useful Group, because not all shows or even songs are available to be performed as it is announced on their websites and they add that before making any plans for a performance, it is necessary to obtain a performance licence in order to make any use of a show or song. (ibid.)

It emerged from the interview with Michael Prostějovský that the Really Useful Group requires curriculum vitae of all members of a realisation team of a musical, needs to know economic situation of a given theatre as well as audio and video records of all actors that are supposed to play in the musical. Petr Gazdík added the Really Useful Group also wanted to know probable number of performances of the show. Prices of such a licence are really high.

The Really Useful Group persists in the same elaboration, very precise translation to a given language. They even ask for translating a libretto back to English to see if there are any serious divergences from the original version. Prostějovský has already a good name in London in the Really Useful Group. His translations are very well made and the company is aware of it. They do not ask him for the translation back to English. He can send only a few songs for the control. All the performances must be in a concord with an agreement with the Really Useful Group.
It must be emphasized that Andrew Lloyd Webber is the only one who decides whether a licence is granted or not. Members of his team prepare all he needs to know about a realization team of a given theatre and if they are able to fulfil his conditions. Then Lloyd Webber reads it over rigorously and decides whether the given theatre gains his licence or not. He does not want to sell any musical or even a song at any costs, above all he is interested in a quality of an artistic design of his works, not a quantity of sold items.

In the case of the MDB they usually gain the licence firstly for the tour version and then for the stage one. They have already three of Lloyd Webber’s musicals on their repertoire – *Jesus Christ Superstar, Joseph* and *Evita* – and it was the same with all of them.

The MDB does not perform exact reproduction of any show thus gaining the licence was not so complicated process as in the case of copyrights. Gazdík noted the rules were not so strict as they used to be couple years ago. The MDB has a really good reputation in the Really Useful Group and their versions of Lloyd Webber’s musicals are highly valued. The names of Stanislav Moša, Petr Gazdík and Michael Prostějovský are guarantee of the highest quality for the Really Useful Group. That is why they (the Really Useful Group) do not inhibit the creativity of the local production, because it is generally known their musicals in the MDB versions are always successful. A representative of the Really Useful Group comes to check their productions as Gazdík added.

*The Phantom of the Opera* is probably the most guarded work of Lloyd Webber. The Really Useful Group insists on exact interpretation of this musical. It must not differ from the original West End version. This musical is the most expensive show they own. That could be a reason why no Czech theatre has performed it yet.
3 LLOYD WEBBER’S MUSICALS

In this section of the diploma thesis readers will become acquainted in more details with all the musicals Andrew Lloyd Webber created. *Joseph and the Amazing Technicolor Dreamcoat* and *Jesus Christ Superstar* will be described later, in the main part of this thesis, as these two were chosen for the analysis.

3.1 THE LIKES OF US

This musical was the very first work Lloyd Webber wrote together with Tim Rice. The show dealt with a life of Victorian social reformer Dr. Thomas Barnard who was a founder of first children’s home. They created this musical in 1965 but it was not performed until 2005 when Lloyd Webber presented it at his Sydmonton Festival. In 2006 an album was released, it was a record from the festival. However, this musical does not belong among the best what Lloyd Webber during his career created but everyone should have on his/her mind that this was his first work in the world of musicals. Michael Prostějovský in his book *Muzikál Expres* notes that this show had a good dramatic structure and contained several good ideas and thoughts, but the music was not well elaborated and Rice’s texts were naive (Prostějovský, 395). Wikipedia holds a contrary view:

“Stylistically, *The Likes of Us* is fashioned after the Broadway musical of the ’40s and ’50s; it opens with a traditional overture comprising a medley of tunes from the show, and the score reflects some Lloyd Webber’s early influences, particularly Richard Rodgers, Frederic Loewe, and Lionel Bart. In this respect, it is markedly different from the composer’s later work which tends to be either predominantly or wholly through-composed and closer in form to opera than to the Broadway musical.”

(http://en.wikipedia.org)

Unfortunately, there are not any available materials to this show, because the Really Useful Group is not the owner of the rights to Lloyd Webber’s first musical.

3.2 BY JEEVES

The musical *By Jeeves*, originally called only *Jeeves*, was written in 1974 by Lloyd Webber and Alan Ayckbourne who replaced Tim Rice in their creative team. *By Jeeves* is a musical comedy based upon novels of Sir Pelham Grenville Wodehouse, English comic
novelist, *The Jeeves and Wooster Stories*, where Jeeves is a valet of a wealthy Bertie Wooster.

Tim Rice firstly started to work on the musical with Lloyd Webber, but Lloyd Webber’s official website points out Rice was not sure if he would have been able to rewrite the novels into the lyrics so he decided to leave their team and Lloyd Webber then started to work with Alan Ayckbourne on it. (www.andrewlloydwebber.com)

The original version of the musical – *Jeeves* – was premiered on 22nd April 1975 at Her Majesty’s Theatre, London but it failed and only after 38 performances the musical closed.

In 1996 Lloyd Webber and Ayckbourne decided to rework it and only two songs from the original musical remained so it can be said it is wholly new musical. The authors also changed the name from *Jeeves* into *By Jeeves* and the remade version was premiered on 1st May 1996 at the Stephen Joseph Theatre in Scarborough in North Yorkshire. Spectators were enthusiastic so a production decided to move the show to London to the Duke of York’s Theatre on 2nd July 1996. The show was really popular among audience and that is why it was extended to February 1997 and it was performed at The Lyric Theatre.

*By Jeeves* was also performed in the USA, firstly it was played in Connecticut in 1996 and in 2001 it was also performed on Broadway at the Helen Hayes Theatre.

### 3.3 EVITA

*Evita* is another, but last, musical that Andrew Lloyd Webber and Tim Rice wrote together. It is based upon a biography *The Woman With the Whip* (later known as *Evita: Woman With the Whip*) written by Mary Main and published in 1952. Sometimes *Evita* is also being described as the political musical.

The very first thought to write a musical about the life of the second wife of Argentinian president Juan Domingo Perón got Tim Rice in his car when he was listening to a radio programme about her. That was in summer 1973 and he thought that a dramatic story of her life is perfect for a theatre stage, because at the same time she was loved by the Argentinian nation but hated by figures of big league politics. Again, it was a controversial theme as a character of Jesus in *Jesus Christ Superstar*. (www.andrewlloydwebber.com)

In his book Michael Prostějovský claims that Tim Rice was really fascinated by the personality of Eva Perón but on the other hand Lloyd Webber despised her. He deprecated
Firstly, Rice worked on *Evita* alone, because Lloyd Webber and Alan Ayckbourne were writing *Jeeves* at the same time. But Lloyd Webber came back to Rice and *Evita* after the failure of *Jeeves*. Prostějovský adds that finally *Evita* established the new course to the next progress of world musical theatre due to its form of rock opera and seriousness of the topic. (ibid.)

The musical *Evita* started as an album first. The same thing they did with their previous work – *Jesus Christ Superstar*. The album was released in 1976 and it immediately succeeded in charts. “Like *Jesus Christ Superstar*, it had already produced a smash-hit single “Don’t Cry For Me Argentina”, which, much to delight of Tim Rice, would have people ‘walking into the theatre whistling the tune’.” (www.andrewlloydwebber.com) Neither Rice nor Lloyd Webber believed it could become such a hit, because Rice is said to have more that 100 versions of this song. Stage version of the musical was a bit different from the album. Lloyd Webber and Rice reworked some of the songs – some were omitted and some were shortened. (ibid.)

*Evita* was premiered at the Prince Edward Theatre on 21st June 1978 and it had 2,900 performances there. The show was directed by Harold Prince, an American theatrical director and a producer, who is among others known for the production of *West Side Story* or *Fiddler On the Roof* and directing *Sweeney Todd, Fiddler On the Roof* or *The Phantom of the Opera*, and produced by Robert Stigwood.

The show was also introduced on Broadway at the Broadway Theatre and it was premiered there on 25th September 1979. Its last performance was on 26th June 1983 after 1,567 performances. It was also directed by Harold Prince. On Broadway the role of Ché was played by Mandy Patinkin, who is known to Czech readers from several US TV series. He belongs among great American musical actors.

There was also another production of *Evita* in London. This was premiered on 2nd June 2006 at the Adelphi Theatre and its last performance was on 26th May 2007.

The musical was really successful all around the world and it was translated to many languages, e. g. Spanish, French, German, Portuguese or Swedish.

*Evita* has won a number of awards, e. g. two Olivier Awards, seven Tony Awards or six Drama Desk Awards.

The show was also played in the Czech Republic from 29th August 1998 until 10th June 2000 at a theatre Spirála at the Prague Fair Ground. It was produced by a company
Musical that also produced another Lloyd Webber and Rice’s musical *Jesus Christ Superstar* that was more successful than *Evita*.

The Czech version of *Evita* was translated by Michael Prostějovský, but at the end the production team decided not to use his translation. Thus *Evita* was translated once more, but this version was not so good and it was one of the reasons it failed as it emerged from the interview with Prostějovský. Other factors were marketing, bad scenography and mainly the wrong selection of an actress for the title role. Allegedly it should be a woman that is a leading type and has charisma as Madonna in the film version. Prostějovský translation appeared only in the film subtitles.

According to a press release published on the MDB official website, Stanislav Moša, a theatrical director of the MDB, prepared *Evita* for European tour. Rehearsals started in the middle of September 2008 at the MDB. Actors of this tour version of musical were mostly of German and Austrian nationality and they were chosen in a casting that was in Munich in June 2008. This version of *Evita* was premiered in Herford, Germany on 18th October 2008. Then it visited various theatres in Germany, Denmark, Austria and Switzerland. The tour of almost 80 performances lasted until 13th March 2009.

*Evita* is on the programme at the MDB. Its premiere was on 28th March 2009 and it has been directed by a German, Pavel Fieber, adds the press release. (www.mdb.cz) Moša asked Prostějovský to do the translation for their version. He adjusted the text he had translated before. He ceased to like some of the parts of the text thus he rewrite them. He also emphasized the importatnce of Evita’s language and speech during the whole show. It changed from the language of a rural girl to that of a whore and finally to that of the first lady of Argentina.

The musical describes the story about short, but very sensational, life of Eva Perón who was a poor but very ambitious actress. She achieved a great success and influenced lives of many Argentinians. She married a politician who later became a president and a dictator, Juan Perón. Evita together with her husband travelled all around the world and visited various countries but at the same time she started to be ill. Back in Argentina she lived over her biggest triumph but she had also a lot of impugners. She had politician ambitions, too and wanted to become a vice-president of Argentina. Under the pressure of the society she forwent the function and Argentina then watched her fight with the illness.

The musical starts as a retrospective. There are spectators in a cinema and they are learning Eva Perón died. There is a character of Ché, who accompanies viewers through the
whole musical and he is the person who tells the story and describes Evita’s life from the time she was 15 years old till her death on 26th June 1952. There is also a scene where Ché and Evita meets and talks together in the musical – a song called “Waltz For Evita And Ché”.

Although Evita gained a great success, Lloyd Webber and Tim Rice abandoned their cooperation, because each of them wanted something different in their professional careers and it is said Rice ceased to satisfy Lloyd Webber’s ideas and goals. Allegedly, they did not meet until the middle of the 1990s when they were asked to write one more song for the film version of Evita and the result was a song “You Must Love Me” for which they won an Academy Award in 1996.

The film adaptation of Evita appeared in 1995 and it was directed by Alan Parker. The title role was played by Madonna and the role of Ché by Antonio Banderas.

It is really worth mentioning that the character of Ché was originally only a man’s voice in a choir, but the director, Harold Prince, after an agreement with both authors, gave Ché the real resemblance. He made of him Ché Guevara, who was Argentinian that became an adjutant of Fidel Castro during the revolution in Cuba in 1959. Hoggard adds that Prince did this musical a good turn, because he created a counterpart to Evita (Hoggard, 61) Nowadays, when talking about the character of Ché, everybody imagines Ché Guevara, no one else.

3.4 TELL ME ON A SUNDAY

Tell Me on a Sunday is a musical written together with Don Black and tells a story of a young English girl, Emma, who arrived to New York. But rather than the name of musical, it would be more correct to call it as a cycle of songs. Lloyd Webber himself talks about this musical as about an experiment:

“My Tell Me experience was about two things. First I wanted to see if I could write a small piece than tackle the huge scale subjects of my last two collaborations with Tim Rice. The adventures of a 27 year-old English girl from Muswell Hill seemed a perfect antidote to Jesus Christ and an Argentine dictator’s wife. Secondly it was the first time I had worked professionally with a lyricist other than Tim. My collaboration with Don Black was different in many ways.”

(www.reallyuseful.com)
Firstly the show was presented at the Sydmonton Festival during the summer 1979. Then an album was released in 1980. Later it became Act I of a show called Song and Dance, because it was combined with a ballet choreographed to Lloyd Webber’s Variations.

In 2003 the show was remade, several new songs were added, and it was performed at the Gielgud Theatre. The new and rewritten show then ran for ten months.

In 2008 Tell Me on a Sunday appeared on a stage in New York at the Laurie Beechman Theatre on 42nd street as well on stages in Australian Sydney and Melbourne.

The musical was also performed in the Czech Republic in Prague at the theatre Ungelt. Its premiere was on 21st November 2001 and it was directed by Zdeněk Kaloč. The musical was performed under the Czech title Líp se loučí v neděli and the main role was played by Marta Kubišová. The show was not translated by Michael Prostějovský as it is rather usual in the case of Lloyd Webber’s musicals but this time the libretto was translated by Jaroslav Gillar and Jansson Antmann and it was poeticized by Pavel Vrba.

3.5  SONG AND DANCE

Song and Dance is a musical combined of two parts, where the first part is the musical Tell Me on a Sunday and the second part is a ballet based on Variations, composed by “Lloyd Webber for his cellist brother Julian and a number of the rock world’s leading musicians, which is based on the A Minor Caprice No. 24 by Paganini”. (www.reallyuseful.com) An album Variations was released in 1978 and “its opening sequence was adapted as the theme music for London Weekend Television’s South Bank Show”. (ibid.)

Firstly it was thought to be a part of Wayne Sleep’s dance show but then a producer Cameron Mackintosh suggested to combine it with the musical Tell Me on a Sunday. Lloyd Webber had a problem to name this show:

“Clearly Tell Me could be considered a one woman musical, particularly if staged, but Variations now a ballet, but a ballet with a score that demands great virtuosity from the musicians who perform it. We decided to call it Song & Dance a concert for the theatre in the hope that we would acknowledge the contribution of these musicians, yet also stage an evening that is both various and truly theatrical.”

(www.andrewlloydwebber.com)

The show had its premiere on 26th March 1982 at the Palace Theatre in London and it had 781 reruns. It closed on 31st March 1984. Broadway premiere was on 18th September
1985 at the Royale Theatre, it had 474 performances and it received one Tony Award and one Drama Desk Award. The Broadway production varied from the London production slightly in a plot of the story. Hoggard explains that the American production changed an order of songs and Andrew Lloyd Webber wrote two new songs – “English Girls” and “So Much To Do In New York”. She adds the authors adjust this work to the American theatregoers for better understanding of this show (Hoggard, 64), which is again a sign of transatlantic exchange of musicals. The show was also performed in other countries around the world, e. g. Australia, Germany or Norway.

3.6 CATS

*Cats* belongs among the best-known musicals of Andrew Lloyd Webber, although it is not a classical musical to all intents and purposes, because in this case it could be described as a collection of musical poems as Hoggard describes in her book and adds it is a plotless musical (Hoggard, 62). Michael Prostějovský further explains that *Cats* does not have built a dramatic plot, he describes this work as poetical fragments (Prostějovský, 385). The show is based on T. S. Eliot’s *Old Possum’s Book of Practical Cats* that was published in 1939. T. S. Eliot was also awarded the Nobel Prize for Literature in 1948. On his official website Lloyd Webber comments on his beginnings with *Cats*, when he mentions he started to write music for this show in 1977 and the reason, why he had chosen Eliot’s book, was that he liked the book as a boy. He was also curious if he would be able to write music to lyrics that were already written, because until this time he firstly wrote music and lyrics were written later. He also notes that “the *Old Possum’s Book of Practical Cats* contains verses that are extraordinarily musical”. And then he adds that “they dictate to some degree the music that will accompany them, they are frequently of irregular and exciting metre and are very challenging to a composer”. (www.andrewlloydwebber.com)

Lloyd Webber presented some parts of the score to the musical in the summer 1980 at the Sydmonton Festival and he was very enthusiastic when Valerie Eliot, a wife of T. S. Eliot, visited the festival. She brought him some unpublished poems of her husband, one of them was “Grizabella the Glamour Cat”. Lloyd Webber notes:

“I have enjoyed working on *Cats* as much as on any show on which I have worked. My gratitude with be undying to Valerie Eliot without whose encouragement the musical could never have taken its present form.”

(ibid.)
Cats had its premiere on 11th May 1981 at the New London Theatre. It was produced by Cameron Mackintosh, who also produced Song and Dance, and Lloyd Webber’s Really Useful Group. The show was directed by Trevor Nunn who wrote the song “Memory” for this musical. Cats had altogether 8,949 performances in the West End and it is known that on 11th May 2002, when its last performance was staged, the show was broadcast on a large screen in Covent Garden for all the fans who did not get tickets to the theatre. Cats was the West End longest running musical till 8th October 2006, when it was surpassed by the musical Les Misérables. (http://en.wikipedia.org)

Cats was also performed on Broadway, its premiere was on 7th October 1982 at the Winter Garden Theatre. It was also directed by Trevor Nunn, and produced by Mackintosh and Really Useful Group. Its final performance in New York was on 10th September 2000.

Cats was also the longest running musical on Broadway with its total of 7,485 performances, and its record was surpassed by The Phantom of the Opera, another Lloyd Webber’s musical, on 9th January 2006. (ibid.)

The musical was translated into more than 10 languages, e. g. Japanese, Dutch, French, Italian or Norwegian. It was performed in more than twenty countries all over the world and about two hundred and fifty cities, including e. g. Helsinki, Tokyo or Singapore. There is a note on the Really Useful Group website that the title of the musical has rarely been translated (www.reallyuseful.com), the title Cats thus sounds internationally and everybody who is acquainted with the world of musical surely knows it. The only exception was Poland, where the musical was performed under the title Koty. (Prostějovský, 385)

Cats has won a lot of different awards, among the best-known belong two Olivier Awards, seven Tony Awards, Moliere Award in France, seven Dora Mavor Moore Awards in Canada or seven awards in Japan.

Andrew Lloyd Webber rewrote the song “Growltiger’s Last Stand” for the Broadway production instead of the original “Ballad of Billy McCaw”. The rewritten version is used in most productions worldwide now but the Prague production of the musical used the original version of Cats.

Hoggard tries to compare Cats to Joseph and the Amazing Technicolor Dreamcoat, because both of these musicals contains medley of various music genres, and she insists upon Cats is a grown-up musical in contrast with Joseph (Hoggard, 63), which could be another topic for a discussion.

The musical Cats was also performed in the Czech Republic. It had its premiere on 5th November 2004 at the Milenium Theatre in Prague, but unfortunatelley the show ended
soon after its opening. It had only about a hundred reruns. The production company had great expectations about the show, because two of Lloyd Webber’s musicals – *Jesus Christ Superstar* and *Evita* – succeeded, but it did not confirm. However, Prague and Moscow are the only two cities all over the world, where *Cats* was not a success.

The libretto was translated into Czech by Michael Prostějovský again. It was the very first musical of Lloyd Webber that Prostějovský translated. He worked on it at the beginning of the 1990s when it was supposed to be performed in Prague. He noted when he returned to *Cats* after many years he had to rewrite the whole libretto.

He claimed it was the most difficult translation he had ever done, because T. S. Eliot and his *Old Possum’s Book of Practical Cats* was not known to Czech readers. The first thing he had to do was to translate the names of the cats in such a way to be understandable to Czech audience. Another problems were Eliot’s nonsenses and realias connected with the British way of life.

Allegedly the failure of *Cats* in the Czech Republic was caused by wrong marketing. Firstly there was not Lloyd Webber’s name on billboards that advertised *Cats* all over the Czech Republic. Secondly the musical came on Czech stages in a wrong time, when a lot of original Czech musicals appeared. These were advertised mainly on TV, unfortunately the Really Useful Group did not allow it at that time.

*Cats* is sometimes referred to as a magical show. It is a story of one night of the tribe of Jellicle Cats who meet in a junkyard to celebrate The Jellicle Ball, the great annual dance in which all the cats celebrate “and have to choose one cat to Journey to the Heaviside Layer to be reborn”. ([http://en.wikipedia.org](http://en.wikipedia.org)) Finally, the chosen cat is Grizabella, The Glamour Cat, who “left the tribe years ago to explore the outside world” and during this unique night the cats allow her to come back. (ibid.)

There is about 20 main characters in the show and several chorus roles that vary according to different productions. Among the main characters belong e. g. Old Deuteronomy who is being described as a lovable patriarch of the Jellicle Tribe; Munkustrap who is the show’s storyteller and also protects his tribe; Gus, The Theatre Cat; Grizabella, The Glamour Cat; Jellylorum who looks after all the tribe’s kittens, it is said she was named after T. S. Eliot’s own cat; Macavity who is the evil cat, Mr. Mistoffelees, a cat with magical powers and many others.

*Cats* was also made into a film and released on VHS and DVD.
3.7 STARLIGHT EXPRESS

*Starlight Express* is a musical that is sometimes described as “the fastest musical in the Universe”. (http://en.wikipedia.org) It is a work that Andrew Lloyd Webber wrote together with Richard Stilgoe. Later revisions were made by Don Black and then once again by American David Yazbek.

Originally Lloyd Webber wrote *Starlight Express* as “a kind of a fairy tale for his own children”. (www.reallyuseful.com) Lloyd Webber describes the show as a sort of Cinderella story and he compares the main character Rusty to Cinderella. It is the musical, where all human qualities are given to trains. Firstly he hoped *Starlight Express* to be an animated film based on *Railway Series* books written by Reverend W. Awdry but this idea failed and he made it into a musical.

“*Starlight* was always meant to be fun, hopefully an entertaining piece of live theatre for a new audience. Everything in *Starlight* is played and performed live, though the orchestra is invisible under the stage. We are all proud that *Starlight* is not only the second longest running musical in London theatre history in April 1992, but also has spawned a new generation of theatregoers who perhaps never considered going to the theatre before and who may have gone on to other (perhaps more conventional!) things.” (www.andrewlloydwebber.com)

*Starlight Express* is a story full of emotions. The main characters are not people or animals but engines and coaches and other things connected with trains and railways as was mentioned above. The musical starts when a small boy falls asleep and starts dreaming about his small trains. Almost the whole story is about racing among the engines and coaches, but there is also a love story between Rusty, the Steam Engine, and Pearl, the Observation Car. The *Starlight Express* is the midnight train and in this story it represents God. The whole show is fast, actors wear roller skates and they skate around the theatre. (http://en.wikipedia.org)

The musical had its premiere on 27th March 1984 at the Apollo Victoria Theatre in London. It had total of 7,406 reruns and it was directed by Trevor Nunn as Webber’s previous musical, *Cats*. In November 1992 the production introduced *The New Starlight Express* but there were many revisions. They added five new songs and twelve songs and two of the characters were removed from the original version.

The Broadway premiere was on 15 March 1987 at the Gershwin Theatre and it had 761 performances.
Then there was an Australian Tour of Starlight Express. It started in Tokyo on 15th November 1987 and it finished in Perth on 29th May 1988. There has still been several tours of the musical around the world, e.g. Japanese, US or New Zealand. It also must be stated that Starlight Express became the most popular musical in Germany. The production prepared the premiere on 12th June 1988 and they built a special theatre for this show – The Starlightalle – that was built in Bochum. It is the only permanent production playing and it was seen by more than 12 million theatregoers. Starlight Express is the longest running musical performed at only one place in the continental Europe. (ibid.)

There was also a special production of this show in Las Vegas. It started on 14th September 1993 and it had been performed until 30th November 1997 but it was a shortened version of the musical and Starlight Express was the first legitimate musical theatre permanent production there. (ibid.)

Starlight Express won one Tony Award in 1987 and two Drama Desk Awards in 1987.

In her book Hoggard quotes Michael Ratcliffé, who wrote for The Observer, that this Lloyd Webber’s show seemed to be one of the weakest works he had ever composed. (Hoggard, 66)

3.8 THE PHANTOM OF THE OPERA

The Phantom of the Opera is based upon a novel written by French writer, Gaston Leroux, originally called Le Fantôme de l’Opera – The Phantom of the Opera, published in 1911.

Lloyd Webber had problems to find a lyricist that would suit his ideas about this musical. Firstly he asked Jim Steinman but this collaboration failed (later they worked together on Whistle Down the Wind). Then he asked Alan Jay Learner but unfortunately he died soon after starting to work on the musical. The next lyricist who was asked for cooperation was Richard Stilgoe, who he worked on Starlight Express with, but Lloyd Webber did not consider his lyrics to be romantic enough so he asked Charles Hart to rewrite them once again, but some of Stilgoe’s lyrics remained in the final version.

The Phantom of the Opera had its premiere on 9th October 1986 at Her Majesty Theatre, where it is still performed. The title role of Phantom was played by Michael Crawford and the role of Christine Daaé by Sarah Brightman who this role was written for. The musical was directed by Harold Prince, who also directed the Broadway and the
Viennese versions of *The Phantom of the Opera*. It is pointed out Prince liked the romanticism of this story, that he described as a timeless and not subjected to fashionable topics. (Hoggard, 67) *The Phantom* became the second longest running musical in West End with its 9,000 performance there on 31 May 2008.

“The Phantom of the Opera is the jewel in the crown of the Really Useful Group’s copyrights. In London there has never been a seat unsold, and the musical has achieved in excess of 99% of potential capacity wherever it has been presented.”

(www.reallyuseful.com)

The musical moved to Broadway in 1988 and it had its premiere at the Majestic Theatre on 26th January and it is the longest running Broadway musical of all time there. This show broke the record that was held by Lloyd Webber’s *Cats* on 9th January 2006.

It is claimed that *The Phantom of the Opera* has visited more than 100 cities in more than 20 countries and was seen by 80 million people all around the world. The musical has been translated into a lot of different languages. *The Phantom of the Opera* has been seen by viewers in e. g. Austria, Brazil, China, Germany, Mexico or Taiwan. (http://en.wikipedia.org)

A special version of *The Phantom of the Opera* was performed in Las Vegas, too. The show was shortened into a 95-minute version and renamed as *Phantom: The Las Vegas Spectacular* that had its premiere on 24th June 2006 at The Venetian Resort Hotel Casino. The show was directed also by Harold Prince as in original West End and Broadway productions. (ibid.) It is estimated that the show has already earned about $5 billion. (www.thephantomoftheopera.com)

The musical has won more than 50 different awards including seven Tony Awards, two Olivier Awards, seven Drama Desk Awards and many other awards all over the world.

Not only according to Hoggard the music from *The Phantom of the Opera* belongs among the best what Lloyd Webber has ever composed – the musical was written as a popera, which contains several great songs, e. g. “Think of Me”, “The Music of the Night” or “All I Ask of You”. (Hoggard, 67)

Several major characters appear in the show but the best-known are The Phantom of the Opera who, although he is a genius composer and musician, has some kind of deformation on his face and he has to wear a white mask over it; Christine Daaë who is talented but not enough and the Phantom helps her and teaches her to sing, and Raoul, Vicomte de Chagny who is the patron of the Opera House and loves Christine.
The plot of the musical is set in the 1880s although the musical’s overture starts in 1911 when an auction is held and a big chandelier from the Parisian Opera House is displayed. Raoul explains it is connected with the legend of the Phantom of the Opera.

Then the story moves back in time to the 1880s. There is a rehearsal for the opera Hannibal and Opera’s prima donna is singing when an accident happens and everybody is sure that it was caused by The Phantom of the Opera. Then Christine is asked to take prima donna’s place, but her singing is not perfect so she is taught during the night by Angel of Music. Later viewers learn that the Angel is the Phantom of the Opera who fell in love with Christine and he is obsessed by her. That is the reason why she firstly refuses Raoul but later falls in love with him. The Phantom does not like it and other accidents happen. During a performance of the opera Don Juan Triumphant that was composed by the Phantom himself, The Phantom takes Christine with him and she is somehow bewitched by him again. The Phantom wants to marry her but she is already engaged with Raoul. The Phantom accuses her that she cannot love him because of his deformed face but she replies that it is not his face but his soul what she is afraid of, because she describes his soul as evil. Raoul arrives to save Christine but the Phantom offers them only an ultimatum. He wants to kill Raoul and Christine could be free. The second possibility for Christine is to stay with the Phantom and Raoul could go away alive.

At this moment Christine decides to kiss the Phantom. He is shocked by her act, because he has never felt anything like this before and finally he decides to let them both go and the only thing he asks them for is to keep his existence in a secret. (www.thephantomoftheopera.com)

Hoggard describes The Phantom of the Opera as a melodramatic story full of emotions and notes that the Phantom in Lloyd Webber’s version is an emotional creature and gracious freak, she uses a signification “gentle monster”. (Hoggard, 67).

In 2004 a film version of The Phantom of the Opera was released. It was directed by Joel Schumacher and produced by Lloyd Webber’s Really Useful Group.

Lloyd Webber’s official website confirmed on 29th December 2008 Lloyd Webber’s plans for a sequel of The Phantom of the Opera, which will be called Phantom - Love Never Dies. This new musical is supposed to be set on Coney Island and Lloyd Webber hopes for opening this new show in autumn 2009. (www.reallyuseful.com) Lloyd Webber hopes this show will have its premiere at the same time at three different places in the world – in
London, on Broadway and in Shanghai. He writes this new musical together with Ben Elton who he worked on *The Beautiful Game* with. Prostějovský expressed his doubtfulness about Lloyd Webber’s music in this new work. He noted he (Lloyd Webber) drew from classical music in his last musical *The Woman in White* and there was not any hit in this show as listeners were used from his previous works.

### 3.9 ASPECTS OF LOVE

*Aspects of Love* is a musical based upon a novel of the same title written by David Garden and published in 1955. This musical focuses on love affairs of actress Rose Vibert, her admiring fan Alex Dillingham, his young cousin Jenny, his uncle George and also George’s mistress, an Italian sculptress Giulietta Trapani during the time period of about 17 years. By the “aspects” is meant love between different couples in this story.

Really Useful Group’s official website describes the story as “a sweet romance about youth and love, housed in an intricate and fragile honeycomb of a plot and it must not be forgotten that there are multiple infidelities – most of the protagonists have at least two lovers – and multiple implications”. (www.reallyuseful.com)

Lloyd Webber’s first meeting with this story was in 1979, when he and Tim Rice were asked to write several songs for prepared film version, but it failed. However, it still remained in Lloyd Webber’s mind and then he asked Trevor Nunn to prepare a musical version with him. Lloyd Webber asked lyricists, who he had already collaborated with on his previous musicals, Don Black and Charles Hart to make a musical based on this novel. One of the main themes of this musical is a loss of self-control, which is also apparent in Lloyd Webber’s other works, e.g. the character of Jesus in *Jesus Christ Superstar* or Grizabella in *Cats*. (Hoggard, 68)

At first there was a film version of the musical *Aspects of Love* and only then there was a stage version. The show had its premiere at the Prince of Wales Theatre on 17th April 1989. It was directed by Trevor Nunn and had 1,325 reruns. It closed on 20th June 1992.

The Broadway production had the same creative team as in the West End and it had its premiere on 8th April 1990 at the Boadhurst Theatre. Its last performance was on 2nd March 1991 only after 377 reruns. The reason why *Aspects of Love* failed in the USA was that it was compared to Steven Sondheim, Lloyd Webber’s biggest competitor in the world of musicals, and his *A Little Night Music*. (Hoggard, 69) It was obvious that American critics as well as spectators prefered their resident composer that the British one.
Aspects of Love has been also performed in other countries all over the world, e. g. Canada, Australia, Hungary or Denmark.

The show has been nominated for many awards but so far it has gained only one, the Theatre World Award.

3.10 SUNSET BOULEVARD

Sunset Boulevard is a musical based upon the film version from 1950 made by Billy Wilder, who is also known for a film Some Like It Hot with Marylin Monroe in the title role. Lloyd Webber remembers on his first encounter with the film:

“I first saw Sunset Boulevard sometimes in the early 1970s. It inspired a tune. This tune was supposed to be the title song. However, I neither had the rights to the film, nor at that time was likely to be able to obtain them.”

(www.andrewlloydwebber.com)

He also mentions that he was thinking about Sunset Boulevard for more than 12 years and he was happy when he finally gained the rights from Paramount Pictures.

Lloyd Webber started to work on the score in 1989. He says he had tried various versions of the title song but finally he returned to the original version from 1970s, although he used different style and form of the song - “As If We Never Said Goodbye”.

Hoggard emphasizes that it was again written as an opera libretto based on civil topic, the authors for the first time used a dramatically quoted text that merge into singing after a short rejoinder. (Hoggard, 69)

Firstly Lloyd Webber asked Amy Powers to write lyrics for this show, but she did not have any experience with writing, because she worked as a lawyer in New York. Lloyd Webber then asked Don Black, his friend and collaborator, to help Powers with writing. Their version of Sunset Boulevard was presented at Sydmonton Festival in 1991 but failed. The musical was then rewritten by Don Black and Christopher Hampton and they presented it at Sydmonton in 1992 with a great success.

Sunset Boulevard had its premiere on 12th July 1993 at the Adelphi Theatre and it was directed by Trevor Nunn as Lloyd Webber’s other works. The show had 1,529 reruns and the title role of Norma Desmond was performed by Patti LuPone.

Its American premiere was not on Broadway as it was usual but in Los Angeles at the Shubert Theatre in Century City on 9th December 1993. American film star Glenn Close played the title role of Norma Desmond. The show varied from the West End version,
because Lloyd Webber reworked it and it had greater success than in London. The musical ran for 369 performances.

*Sunset Boulevard* was also performed on Broadway. It had its premiere on 17th November 1994 at the Minskoff Theatre and Glenn Close starred as Norma Desmond again. The musical had 977 reruns there.

Allegedly it is usual that big stars in musicals are replaced by less famous actors and actresses after some time from introduction of the show on a stage, but it was not the case of *Sunset Boulevard*. The role of Norma Desmond has always been performed by a big star, e. g. above mentioned Patti LuPone, Glenn Close but also Petula Clark or Elaine Paige.

*Sunset Boulevard* has won different awards, among them are seven Tony Awards, nine Drama Logue Awards or four Ovation Awards.

The show has also been performed in other countries all over the world, e. g. Canada, Germany or Australia and there were also several tours through Great Britain and the USA.

*Sunset Boulevard* was also performed as a concert night in Ireland in 2004 and then in Australia in 2005.

*Sunset Boulevard* is being described as a “magnificent tale of faded glory and unfulfilled ambition”. (www.reallyuseful.com) The story starts by a car accident of a young, but not very successful, screenwriter Joe Gillis on Sunset Boulevard in front of the house of Norma Desmond, who is described as a faded star of the silent film era and who lives in the past in her pretentious house on Sunset Boulevard together with her butler Max.

Max used to be her director and husband, who still loves her and he is grateful to her to live in her proximity. Norma and Joe meet together and she considers him to be her only opportunity to come back to film screens. That is why she invites him to live with her in her house, helps him and Joe works with her on her script, *Salome*. But meanwhile Joe meets a young and pretty Betty Schaefer who he falls in love with. Studio refuses to work with Ms Desmond on the film, because she is not interesting for them any more and at the same time she finds out Joe loves Betty not her. The tragedy follows. Joe leaves Betty and tells Norma she is already forgotten by her fans and she will never make any other film. Norma is furious and unhappy and kills Joe. When the police come to her house to arrest her, the house is already full of reporters and cameramen and her dream comes true, because she is again in lime-lights, although she is arrested for the murder. (http://en.wikipedia.org)
3.11 WHISTLE DOWN THE WIND

*Whistle Down the Wind* is a musical based upon the novel of the same title by Mary Hayley Bell published in 1961 as well as upon a film version from the same year, which was produced by Richard Attenborough and directed by Bryan Forbes. Andrew Lloyd Webber chose Jim Steinman as a lyricist for this musical. Steinman is a famous American songwriter who also cooperated with stars as e. g. Bonnie Tyler. In the Original London Production Programme he is described as “acclaimed rock’n’roll songwriter”. (www.andrewlloydwebber.com)

Surprisingly enough, *Whistle Down the Wind* did not have its premiere in the West End in London but in Washington, D. C. at the National Theatre on 12th December 1996. It was supposed to move to Broadway in 1997 but it was cancelled. Harold Prince was the director of the show performed in Washington, D. C.

The West End’s premiere of a remade version was at the Aldwych Theatre on 1st July 1998 and it was directed by Gale Edwards. The show had 1,044 reruns and it closed in 2001.

In 1998 an album was released and there were 12 songs from the musical on it. These songs were performed e. g. by Tom Jones, Boy George or Bonnie Tyler. The song “No Matter What” was performed by Boyzone and it became British Record of the Year in 1998 and number one in charts in 18 countries. (http://en.wikipedia.org)

There was a version of *Whistle Down the Wind* produced and directed by Bill Kenwright, which was a bit reworked and simpler, and he toured Great Britain with this version for several times.

In 2006 Lloyd Webber asked Kenwright to bring this production of the show to the Palace Theatre. Reviews claimed this production was better than the original one.

Really Useful Group’s official website describes this musical as “an extraordinary and uplifting tale about the transforming power of love, proving that goodness can be found in the strangest places and it combines epis storytelling with intimate emotion as the innocence of children collides with the cynical adults world”. (www.reallyuseful.com)

3.12 THE BEAUTIFUL GAME

*The Beautiful Game* is another Lloyd Webber’s political musical, this time written together with a lyricist Ben Elton who Lloyd Webber firstly met in December 1998 and the musical was completed about 18 months later. Andrew Lloyd Webber wanted to make a
musical that would be an original story of his own not based upon any book or film again, and the result is the show The Beautiful Game.

According to Lloyd Webber’s official website he told Elton about a documentary film about a local football team in Belfast from the end of 1960s he had recently seen and Elton wanted to see it, too. A few days later he sent Lloyd Webber the first draft of the show. Lloyd Webber remembers in the Original Production Programme:

“What Ben had done was to create his own story about young people on the verge of adulthood, young people wanting to love, to play football and lead normal lives in a city dominated by violence and hatred. It was a story that could just as easily have been set in Kosovo, Beirut or Jerusalem. I thought it was the kind of story that Rodgers & Hammerstein in their early days would have seriously thought about setting. They, by the standard of their time, took a fair few risks. Further I knew that by its very nature this story would challenge me hugely. There was one other excitement. Ben wanted to write the lyrics.”

(www.andrewlloydwebber.com)

The musical had its premiere at the Cambridge Theatre on 26th September 2000 and its last performance was on 1st September the following year. The show did not move to Broadway.

Lloyd Webber and Elton then rewrote the show and renamed it to The Boys in the Photograph. This new show is supposed to have its premiere in April 2009 in Winnipeg in Canada and then it should move to Toronto in June 2009.

There are five main characters in the story – Father O’Donnel, Del, John and their girlfriends Mary and Christine. Really Useful Group describes the musical as “the story of ordinary people in extraordinary situation”. (www.reallyuseful.com) Really Useful Group also adds that “Ben Elton tells their story with humour and compassion and his lyrics are both funny and heartbreaking and Lloyd Webber’s evocative score combines heart searing ballads and these make the musical a joyous celebration of the freedom that love can bring”. (ibid.)

The musical has won one award so far – Best Musical Award in the Critics’ Circle Theatre Award.

3.13 THE WOMAN IN WHITE

The musical The Woman in White Lloyd Webber wrote together with David Zippel and it was based upon a “sensational Victorian thriller” (http://en.wikipedia.org) of the same
title written by Wilkie Collins. This novel was firstly published weekly in a magazine called *All Year Round*, which was created by Charles Dickens and then it was published as a book in August 1860 and it achieved immediate success. The Original London Production Programme mentions that from the day it was published as a book it has never been out of print. It also adds “it is both a Gothic melodrama and a modern psychological thriller, a love story to which a layer of unrequited love has been added for the musical.” (www.andrewlloydwebber.com)

*The Woman in White* had its premiere at the Palace Theatre on 15th September 2004. The show was directed by Trevor Nunn as several Lloyd Webber’s previous musicals. The show had its last performance on 25th February 2006 after 500 reruns. During these two years of playing it there were two different versions of the show. The second one achieved more success than the original version.

*The Woman in White* had its Broadway premiere on 17th November 2005 at the Marquis Theatre. The Broadway version of the musical was shortened, because the original London Production was more than three hours long. However, the musical was not so popular among audience and it closed soon after the premiere, on 19th February 2006 after only 109 reruns.

The musical gained two awards, one Olivier Award and one Theatre World Award, and several nominations, e. g. for Tony Awards or Olivier Awards.

There are several main characters in the story – Marian Halcombe, Count Fosco, Anne Catherrick, Walter Hartright, Laura Fairlie, Sir Percival Glyde. The whole story is a bit complicated, the main characters meet in various strange situations. It could be described as a love story with Gothic point of view that is probably why it is sometimes being called a “Victorian thriller”. (http://en.wikipedia.org)

Michael Prostějovský notes this musical did not fascinate by a large company and although there were not many title roles in this show, *The Woman In White* gained its place among the best musicals Lloyd Webber created (Prostějovský, 390). On the other hand he adds, although this musical had an impressive plot, excellent stage setting and a lot of musical stars, the show did not achieve a great success. (Prostějovský, 39)

Some of the musicals described in this part of the thesis gained a worldwide success, some failed. One of them, *Phantom – Love Never Dies*, waits for its viewers and one could only guess, if it gains such a success as its precursor, *The Phantom of the Opera.*
4 JESUS CHRIST SUPERSTAR

Although *Jesus Christ Superstar* was created after *Joseph and the Amazing Technicolor Dreamcoat*, it is described as the first one in the thesis, because it was first Lloyd Webber’s staged musical in the Czech Republic. Apparently it is slightly more popular than *Joseph*.

*Jesus Christ Superstar* is the third and last but one musical Andrew Lloyd Webber wrote together with his then friend and collaborator Tim Rice. This work meant their real start into the world of musicals. During years *Jesus Christ Superstar* became one of the most frequently staged musicals not only in Europe and in the USA but also in Asia. Lloyd Webber was only 21 years old when he composed the title song of the musical – “Superstar” – and that was in 1969.

*Jesus Christ Superstar* is being described not as a musical but as a rock opera which was quite a new invention in the world of music that started to develop in the late 1960s of the 20th century, when the rock music became popular among listeners all around the world. Hoggard explains in her book that the rock opera as the new genre of music theatre goes from contemporary and mainly British popular music, where everything is entirely sung. She also emphasizes Jesus Christ is characterized by his untiring rock riff as well as the composer’s work with motives that are many times advised before they are heard in the whole song as is the case of the title song “Superstar”. (Hoggard, 20)

However, it should be stated that this rock opera does not contain only rock music, because it could sound monotonously to listeners. The authors used other music genres, while composing this work, e. g. classical music, soul, rhythm & blues, jazz that influenced a song “Everything’s Alright”, folk that appeared in “Pilate’s Dream” or contemporary pop music as in “King Herod’s Song”. Using of different genres in the rock opera can also help some of the characters in better expression or it can create typical atmosphere of particular situations. (Foret, 5, 25, 26) Thus *Jesus Christ Superstar* became the very first rock opera at a musical theatre at all. After introducing this show on stages, other rock operas followed, e. g. *Evita, The Rocky Horror Show* or *Godspell*. Hoggard also mentions that motives of a self-sacrifice, a premature death and also redemption belong to the topics of both rock music and theatre. (Hoggard, 82)

Lloyd Webber and Rice started to work on *Jesus Christ Superstar* after the success of their pop cantata *Joseph and the Amazing Technicolor Dreamcoat* and again they chose the biblical topic for this once from the New Testament, namely the last seven days of Jesus
Christ since his arrival to Jerusalem until his crucifixion. They had a good contract with David Land and he supported their idea to write the musical about the life of Jesus Christ.

The show was also inspired by the musical *Hair*, that had its off-Broadway premiere on 17th October 1967 and then it moved to Broadway on 29th April 1968. *Jesus Christ Superstar* could be described as a protest of a contemporary young man that was influenced by the time in which this musical originated, i.e. the movement Hippies or the war in Vietnam. It was also fashionable to use biblical topics while creating such a work. According to Hoggard *Jesus Christ Superstar* can be considered as a strike home as a reaction on the time period, because the musical reacted on new types of creation – Jesus Christ wore long hair as it was trendy at the end of the 1960s and he also protested as Hippies did. (Hoggard, *Joseph Programme*, 82) *Jesus Christ Superstar* had things to say at that time when it originated as well as later. The aim of the authors was to address the young people all over the world and they had chosen the rock music as the means for obtaining their attention. The conflicts that occurred in this rock opera were between good and evil. However, the authors did not exactly specified what was what and it was only upon the viewer to find in it what was important for him/her. The theme of life and death is a big question in this musical, too. Jesus knows he has to die but he is very afraid of his death and wants God to explain him why, but unfortunately he does not get any answer, he has to understand everything by himself, finally there is no one who could help him.

When they started to work on this musical, they initially elaborated a detailed dramatical outline of the story, then Lloyd Webber created a score and finally Tim Rice wrote texts for the music Lloyd Webber had composed. They added topics of modern pop myths to the world-known story from gospels, and they created the musical that has a character of Judas in its centre who glosses Jesus’ way. Allegedly Tim Rice wanted to name this musical *Christ!* at first. (Prostějovský, 197, 198)

*Jesus Christ Superstar* was a new kind of musical known as the rock opera as it was mentioned above, because there were no spoken dialogues, everything was sung and the music was based on rock basis. Although the authors were not able to find any producer who would have been willing to introduce this musical at a theatre, because the authors as well as producers were afraid of reactions of audience, especially worshipping audience, because they had chosen a very controversial topic for their new show and they did not have any ideas how the faithful all over the world could react on this particular topic.

Finally they decided to record *Jesus Christ Superstar* and a single with the song “Superstar” was released at first. It was sung by Murray Head but it was not successful
enough. Then it was released as a double album in October 1970. Jesus was sung by a singer of Deep Purple – Ian Gillan and Judas was sung by above mentioned Murray Head on this album. Two of the songs became very successful hits - “Superstar” and “I Don’t Know How To Love Him”. It is claimed two million albums of Jesus Christ Superstar were sold during only one year. (Prostějovský, 199)

The album became successful mainly in the United States and a lot of different performances of Jesus Christ Superstar appeared without an agreement of nor Lloyd Webber neither Rice. (www.reallyuseful.com)

However, the authors met Robert Stigwood who became the producer of their musical and due to him the first official tour of Jesus Christ Superstar started on 12th July 1971 in Civic Arena in Pittsburgh. (Prostějovský, 199) It must be also highlighted that Stigwood became not only a producer of the musical but also an owner of the rights to this show. Lloyd Webber bought back the rights for his Really Useful Group in the 1990s.

Jesus Christ Superstar did not amazingly have its premiere in London but on Broadway at the Mark Hellinger Theatre on 12th October 1971 and it has been the only Lloyd Webber’s musical that had its premiere on Broadway.

Michael Prostějovský points out that before the Broadway premiere there appeared a lot of protests against the musical in newspapers and in churches, because of the controversial topic and they (the faithful) insisted on that Jesus Christ Superstar is a blasphemous and godless performance. Various demonstrations were in front of the theatre and religious groups made protests against commercialization of the gospels and against alleged chicanery of facts from the life of Jesus Christ. Prostějovský also adds that Jews blamed the authors for anti-Semitism and Christians for blasphemy. (Prostějovský, 200)

The show was directed by Tom O’Horgan, although Harold Prince displayed his interest in directing this rock opera, but the authors refused him. O’Horgan also directed Hair on Broadway. He was known for the fact he liked to shock audience. O’Horgan created a spectacular show full of various special effects from Jesus Christ Superstar. Andrew Lloyd Webber remembers in the London Production Programme from 1996:

“The 12th October 1971 should have been the happiest night of my life. I was 23 years old and a fairy tale was about to come true. An unknown British young man was to have his first musical premiered on Broadway. Jesus Christ Superstar was to open on the very same stage as My Fair Lady had played only a decade and a half before.” (www.andrewlloydwebber.com)

Unfortunately both Lloyd Webber and Rice were very disappointed with the Broadway production. Lloyd Webber himself described this production as too showy. (ibid.)
Although *Jesus Christ Superstar* is being described as the rock opera, this term did not suit the Broadway version at all, because it was spectacular and gaudy show, full of Broadway gloss and that was the main reason the authors were not satisfied with O’Horgan’s performance. (Prostějovský, 200 – 201) The musical had been performed on Broadway till 30th June 1973 and it had 711 reruns altogether.

In his book Prostějovský draws the attention to the fact that *Jesus Christ Superstar* was the first British musical that had its world premiere on Broadway. Moreover, it was absolutely new type of musical theatre. He adds Andrew Lloyd Webber and his successors determined trends in the musical theatre for next twenty-five years and a lot of famous works had their premieres not on Broadway but in the West End. (Prostějovský, 201)

It would be obvious that the next place for introducing *Jesus Christ Superstar* would have been London but it was not true. It was unusual but the musical was firstly in Europe performed in former Soviet Union, in Vilnius, Lithuania on 25th December 1971, but the show was banned because of the communist regime in the country. In 1971 the musical was also performed in another communist country – Hungary. It was rewritten into Hungarian lyrics and again it was banned because of the political situation there. (http://en.wikipedia.org)

*Jesus Christ Superstar* had its premiere in London on 9th August 1972 at the Palace Theatre and it was directed by Jim Sharman. Both authors hoped for better version than was the Broadway one, and their dream came true, because Sharman created very casual and myth performance there. The role of Jesus was performed by Paul Nicholas, Judas by Stephen Tata and Mary Magdalene by Dana Gillespie. A lot of protests and demonstrations against the show appeared during its premiere, too. *Jesus Christ Superstar* was performed in the West End for eight years and by that time it was the longest running musical there. Its last performance was in August 1980 after 3,537 reruns. (www.reallyuseful.com)

The rock opera was performed on Broadway once more in the 1970s. This version had its premiere on 23rd November 1977 but it closed in February of the following year after only 96 reruns.

During the 1970s *Jesus Christ Superstar* was also played in Australia – in Sydney and in Melbourne. The first tour through the United Kingdom was in the late 1970s and it lasted until 1980. During the 1990s there were lots of different productions all over the world as well as tours and concerts, e. g. Ireland, Chile, Bulgaria, Czech Republic, Italy, Panama and many others.
In 1996 *Jesus Christ Superstar* came back to London. This version was directed by Gale Edwards and it was produced by the Really Useful Group. The rock opera was played at the Lyceum Theatre and its premiere was on 19th November 1996. The last performance was on 28th March 1998. At this time *Jesus Christ Superstar* was introduced as the musical of superlatives, which means the show was a very expensive performance. Michael Prostějovský points out this version was different than the other ones, because audience could have noticed that the show had signs of modern times or very recent past and the brutality, that appeared in this show, as well as suffering had clear features of modern times. (Prostějovský, 204) King Herod was performed by a famous rock star Alice Cooper in this version. Then the production toured the United Kingdom and the rest of the world with this version of *Jesus Christ Superstar*. This version was used as inspiration for a film adaptation directed by Gale Edwards in 2000. (http://en.wikipedia.org)

In 2000 the rock opera appeared again on Broadway. It was performed at the Ford Centre for the Performing Arts and it was directed by Gale Edwards, too. It had its premiere on 16th April but it was not very successful there and it closed only after 161 reruns on 3rd September. There was a national tour in 2002 and one more in 2004 in Great Britain. In autumn 2001 Andrew Lloyd Webber introduced his work to Chinese audience for the first time.

*Jesus Christ Superstar* won one Theatre World Award in 1972 and one Drama Desk Award in the same year, it also gained six nominations for Tony Awards in 1972. In 2000 the show gained Tony Award for Best Revival of a Musical. (ibid.)

In the course of the years *Jesus Christ Superstar* has still been on stages of various theatres all over the world. Concerts of songs from this musical are also still performed as well as individual songs that are sung by various interprets that would like to have them in their repertoire, because all of these songs are still very popular among people. (ibid.)

*Jesus Christ Superstar* was also made into a film, which was released in 1973 and it was directed by Norman Jewison, who was not interested in any ideas of Andrew Lloyd Webber or Tim Rice, while making the film, because he wanted to do everything by himself. The film was set in a desert somewhere in Israel, where it was also made, and the authors of the film adaptation used modern guns, clothes and means of transport there and this made the film unique and very different from its original stage version. In this version Jesus Christ is described as an unambiguously anti-militaristic character. (Foret, 25) It should be stated that one more song was added to this film adaptation – “Then We Are Decided” that was performed by Caiaphas and Annas, two priests.
Another film based on this musical appeared in 2000. It was directed by Gale Edwards, as it was mentioned above and this film is close to its stage version. It won an Emmy Award for Best Performing Arts Film in 2001.

The whole musical is told from the point of view of Judas not Jesus, which is not usual. Judas is described as a tragic and sad personality, who is not satisfied with the things as they are, which is probably one of the reasons why he betrays his close friend. Judas’ personality is characterized not only by songs he sings but also by music in this rock opera. (*Jesus Christ Superstar Programme*, 89) Jesus in this show is described in many different ways, e.g. as an envoy of peace in the context of ending of Vietnamese war (Lukáš Skupa, *Jesus Christ Superstar Programme*, 106) or as an earthly revolutionary that used his doctrine as a weapon and against his will was referred to as Superstar. (Luboš Mareček, www.mdb.cz)

The musical starts with “Overture” played by an orchestra and then “Heaven On Their Minds” follows. It is performed by Judas Iscariot. He claims everything started to change to worse and predicts a close end. Judas also expresses his fear and wants Jesus to remember his mission. He explains Jesus is just an ordinary man not God and he is followed by more and more people that does not suit to force majeure.

The second song “What’s the Buzz?” is sung by Apostles, Jesus and Mary Magdalene. A strong tension is obvious among people that enclose Jesus, because they prepare for their journey to Jerusalem. “Strange Thing Mystifying” is the second part of this song. It is performed by Judas, Jesus and Apostles. It is a quarrel between Jesus and Judas about a sin and forgiveness. Judas expresses his negative attitude to Mary Magdalene and he warns Jesus that his relationship with this woman could be very dangerous for all of them, because Mary is not good enough for him. She is described as a woman of bad manners.

Another song is “Everything’s Alright” which is performed by Mary, Jesus, Judas, Apostles and their wives. “Mary tries to calm Jesus with an expensive ointment and tells him not to get worried.“ (www.reallyuseful.com) Judas accuses Jesus from wasting and tells him they could buy food for poor people for money that they could have gained for this scarce ointment. Jesus replies “that there will always be poverty in the world and that they will never be able to help everyone.“ (ibid.), which is being criticized by Christians.

“This Jesus Must Die” is sung by Caiaphas, who is a high priest, Annas and three Priests that claim Jesus is a serious threat to all of them, because he is loved by people and
they could vote him as their King. Thus they decide it is necessary to see Jesus dead. During this song listeners can also hear a mob to sing ‘Hosanna! Superstar!’ and ‘Jesus Christ, Superstar!’, which means Jesus and his followers are coming to Jerusalem and wants everybody to know that. It is an indication of the next song called “Hosanna”. It is performed by a company, Jesus and Caiaphas. Jesus together with his Apostles enter Jerusalem and he is hailed by crowds of people that are enthusiastic Jesus is already there. Caiaphas asks Jesus to tell them to stop this passion, but he refuses.

It is followed by a song called “Simon Zealotes/Poor Jerusalem” that is sung by Simon, the company and Jesus. The crowd tells Jesus they love him and believe in him. “Simon tries to convince Jesus that he has the power to motivate the crowds to rebel against the Romans.” (www.reallyuseful.com) Jesus tells them that no one knows how everything is difficult and he adds that to die seems to be easier than to live.

“Pilate’s Dream” is sung by Pontius Pilate and he tells listeners about his strange dream, which worried him. This dream was about Jesus and his murder. He sings:

“Then I saw thousands of millions
Crying for this man
And then I heard them mentioning my name,
And leaving me the blame.”

Pilate foresees Jesus’ death by this dream, although he does not know anything about it yet. He is also concerned about the fact he would be blamed for his death.

The song that follows is called “The Temple” and it is performed by Jesus and the company. Jesus arrives to the Temple in Jerusalem and he can see various traders, merchants and other people do business with anything – weapons, drugs or prostitutes. Jesus is angry and he expels all of those sellers out of the Temple. He is also very tired, but a crowd of beggars and sick people wants him to heal them but he cannot help them all so he cries:

“There’s too many of you...Don’t push me.
There’s too little of me...Don’t crowd me.
Heal yourselves!”

Jesus shows them he is only the ordinary man that can also be tired as they are. He shows them his selfishness at this point. He wishes to have only a moment for himself and wants to sleep for a while.

The reprise of “Everything’s Alright” follows. This time it is sung only by Mary and Jesus. She helps him to fall asleep. The song that is sung only by Mary follows – “I Don’t Know How To Love Him”. Jesus sleeps and Mary holds him in her arms and she tries to
explain her relationship to him. She also admits she has never experienced anything like this before in her life. It is one of the most popular songs of the whole musical.

The last song of the first act is called “Damned For All Time/Blood Money”. It is performed by Judas, Caiaphas, Annas and the company. Judas meets Caiaphas and Annas and tells them Jesus is not strong enough to guard the Jewish nation against the Romans. He also “tells them he will be alone in the Garden of Gethsemane on Thursday night.” (www.reallyuseful.com) Judas do not forget to add he helps them without selfish motives, although he accepts a reward, which is known as blood money.

The second act starts with a song “The Last Supper” that is performed by Jesus, Judas and the Apostles. During this supper Jesus meets with his twelve Apostles. He predicts his close death, while comparing bread to his body and wine to his blood, as well as Peter’s denial and Judas’ betrayl. There is another quarrel between Jesus and Judas in this song. Judas blames him for not telling the whole truth to his followers and he also accuses Jesus for being responsible for all the trouble that happened to them and adds Jesus is only regrettable. At the end Judas goes for soldiers, because he wants them to arrest Jesus.

“Gethsemane” is the song that follows and is sung by Jesus. He is alone in the Garden of Gethsemane, where he contemplates and speaks to God and expresses he is afraid of death. There is a resemblance with a song “Close Every Door” from Joseph and the Amazing Technicolor Dreamcoat. Krása points out to the fact these two songs have in common more that complain about their destiny and meditaion. Rice even used similar words and phrases in these two songs. Jesus sings to the Father in “Gethsemane”: “Let them hate me, hit me, hurt me, nail me to their tree.” It can be compared to what Joseph sings in “Close Every Door”: “Hate me and laugh at me, darken my daytime, and torture my night”. (Antonín Krása, www.musicalnet.cz)

The next song is “The Arrest”, which is performed by Jesus, Judas, Peter, Apostles, Caiaphas, Annas and the company. Judas brings the soldiers to the Garden and kisses Jesus on his cheek, which is a sign for the soldiers, who arrest him. They take him to Caiaphas, who asks him if he is the son of God but Jesus only replies: “That’s what you say, you say that I am.”

“Peter’s Denial” is sung by Peter, Mary Magdalene and other three people – an old man, a soldier and a woman by a fire. All of them recognize in Peter one of Jesus’ followers but he denies it as Jesus predicted. Mary hears his denial and wants to know, why he did it. He replies he had to do it to save himself.
The song “Pilate and Christ” follows and it is performed by Pontius Pilate, Jesus, Annas and the company. Jesus stands in front of Pilate, but he does not want to judge him. He sends him with his guards to King Herod.

“King Herod’s Song” is the only humorous song in the musical. It is sung by Herod. “Herod has heard about the many miracles Jesus has performed and he wants Jesus to prove that he is divine by changing water into wine or walking across his swimming pool! Throughout Herod’s tirade, Jesus sits in silence. Infuriated, King Herod throws Jesus out of his house.” (www.reallyuseful.com)

The song “Could We Start Again, Please?” was written especially for the Broadway production. It is performed by Mary, Peter and the company. Jesus is in a jail and Mary and Apostles remember on the beginnings of Jesus’ movement.

It is followed by “Judas Death” that is sung by Judas, Caiaphas, Annas and the company. Jesus is tortured in the jail and Judas sees the scene. He realizes what his betrayal caused and that it would be remembered forever. That is why he wants to return the blood money to Caiaphas but he refuses to take it back. Judas feels really guilty and he does not see any other solution of this situation and commits suicide, he hangs himself. He was not able to bear what he caused to Jesus. Judas only wanted to teach Jesus a lesson, but it got out of his hand.

“Trial By Pilate” is performed by Pontius Pilate, Caiaphas, Annas, Jesus and the company. Jesus stands in front of Pilate again. The crowd of people, that firstly celebrated him as their Messiah, wants him to be convicted and crucified. Pilate remembers his dream about Jesus and the crowd and it should be said Andrew Lloyd Webber used the tune from “Pilate’s Dream” at this point of the song to emphasize the drama of this situation. Pilate asks Jesus to recant, he does not want to condemn him, because he does not want his dream come true. Jesus is silent and that is why he is flogged by 39 lashes. The crowd still screams for Jesus’ crucifixion and Pilate finally agrees to crucify him and tells Jesus it is only his decision to die and he adds:

„Don’t let me stop your great self-destruction.
Die if you want to, you misguided martyr.
I wash my hands of your demolition.
Die if you want to you innocent puppet!”

This is followed by the title song of the musical – “Superstar”, that is sung by Judas, Soul girls and Angel choir. Judas’ soul comes to meet Jesus who mentally prepares to the death. Judas asks him from the point of view of the 20th century whether his death makes
sense or it is only a mistake. It is not said whether he acted differently if he has an opportunity. Jesus made a martyr of other people and he had to pay the highest price for it.

“Crucifixion” is the last song that is sung and it is performed by Jesus and the company. At this point of the musical Jesus is crucified and dies.

Jesus Christ Superstar ends with “John 19:41”, which is performed only by the orchestra. The title refers to one verse in the holy Bible – “Now in the place where he was crucified there was a garden; and in the garden a new sepulchure, wherein was never man yet laid. John 19:41.“ (http://en.wikipedia.org)

In her book Pavlína Hoggard describes the music style in which Lloyd Webber composed Jesus Christ Superstar. She notes he started to use his typical compositional style while composing this show – the music was based on a rock group in a combination with symphonic sound as well as rock voices and a choir. (Hoggard, 82)

It must be mentioned that the music unit of this rock opera changes during the whole action, e. g. crowd hysteria that is accompanied by deafening rhythm, feeble metre when priests talk or dramatic vibrations of Judas’ tirades. (Hoggard, 83)

Not only rock creates brilliant music work from this show, but also orchestration help to create an excellent music experience. Jesus Christ Superstar excels by amount of used means of expressions of all musical units. (Foret, 26)

Hoggard further explains Lloyd Webber used the so-called rondo principle, which means that one and the same melody, e. g. “This Jesus Must Die”, sounds from different characters with different texts, e. g. priests, Jesus or Judas, and in various dramatic situations. She also points out he used musical and at the same time dramatical confrontation among single music numbers, e. g. conflict of Jesus Christ and Judas in “Everything’s Alright” that is repeated and graded in “The Last Supper”. (Hoggard, 83 – 85)

Wikipedia compares Jesus Christ Superstar with Joseph and the Amazing Technicolor Dreamcoat:

“While Joseph was intended as a light-hearted family show, the music in Jesus Christ Superstar is at times dark and unsettling, particularly in the scenes that deal with the crucifixion, the plotting priests and the conflict between Jesus and Judas.” (www.en.wikipedia.org)

Gloominess of this story could be caused also by the fact that audience is acquainted with Jesus’ story in advance and that is why the authors decided to use a different point of view, which was very audacious of them. Unfortunately it did not always meet positive reactions.
The libretto is partly written in rhymes and steady biblical sayings, and it partly uses natural dialogues with direct speech. It also includes young and humorous expressions. On the other hand the libretto is not compact, well-balanced, verses are sometimes described as sexless and plain. Although the whole text does not lack personality traits. Together with Lloyd Webber’s music the whole work is comprehensible and contemporary, that carries a tension between human and godlike factor. Jesus Christ is being described as a humane thinker, charismatic leader of recusant movement. (Hoggard, 19, 20)

There is no evident shift of the characters in Jesus Christ Superstar, the role of Jesus cannot develop at all, from the very beginning everybody knows the end of his story, there is no other possibility for him. It is almost the same with the rest of the main characters – Judas commits suicide, Peter denies Jesus to save himself, people, that admired Jesus, reprobate him finally. This story has not changed for more than 2,000 years.

Jesus Christ Superstar firstly appeared in the Czech Republic in the middle of the 1990s. The production originally wanted to perform the musical Cats and Michael Prostějovský had translated almost half of the libretto but then the production went to London and decided to perform Jesus Christ Superstar. It emerged from the interview with Michael Prostějovský that he knew this musical very well from foreign productions and it belonged among one of his favourite shows. He had to translate the whole libretto in only two and a half months, because the premiere was planned for July 1994. At that time the rights for Jesus Christ Superstar were owned by David Land and Robert Stigwood, so the conditions for the translation were not so strict as it is known by the musicals owned by the Really Useful Group.

The Czech premiere of Jesus Christ Superstar was on 22nd July 1994 at the theatre Spirála at Prague Fair Ground. As musicals of such a format were not so common in the Czech Republic, there were no real musical actors at all. The only musical of superlatives performed on Czech stages before was Lés Misérables in the beginning of the 1990s. The production cast mainly famous Czech rock and pop singers that had no experience with acting and musicals, e. g. Jesus was performed by Kamil Střihavka, Judas by Dan Bárta or Mary Magdalene by Bára Basíková. The first Czech version of this famous rock opera was directed by Petr Novotný and it had 1,288 reruns altogether. The last performance of this version was at Spirála theatre on 28th June 1998.

Nowadays, Jesus Christ Superstar is still on repertoire of the MDB in its both English and Czech versions. The Brno production gained the rights due to an agreement about co-
production with a German agency firstly for the tour and then also for the stage version. Both were prepared by Stanislav Moša, a director of the MDB, and his team. Moša organized a casting for the tour version on Broadway and in the middle of March 2003 he introduced *Jesus Christ Superstar* in Brno with actors from the theatrical Mecca as well as actors from the MDB. The show was performed in English and with a live orchestra. It was the very first time *Jesus Christ Superstar* was performed in Brno. This version toured Europe, they visited Benelux, Germany, Austria, Portugal or Spain and it was really successful as other Moša’s musicals, which he had toured Europe before with. Ján Jackuliak, a member of the MDB, starred in the role of Judas and he received positive reviews abroad. Some of the performances are still played in English on the MDB stage. (www.mdb.cz)

The Czech version of *Jesus Christ Superstar* had its premiere at the MDB on 12th and 13th November 2005 and it was directed by Stanislav Moša. Other names connected with the Brno production should also be mentioned – Andrea Kučerová created costumes that are plain and casual, Vladimír Koubek prepared choreography, and a scene was made by Emil Konečný, who created very simple decorations in the colour of sandstone that remind a kind of building blocks, whose adjusting is very easy and a viewer himself is a witness of it during the performance.

The role of Jesus has been performed either by Robert Jícha, Oldřich Smysl or Dušan Vitázek who is really appropriate for this role not only because of his image but also his vocal potential. Judas has been performed by Petr Gazdík or Ján Jackuliak and Mary Magdalene by Jana Musilová or Ivana Vaňková. Other famous actors from the MDB have been introduced in this musical, e. g. Igor Ondříček as Caiaphas, Stano Slovák or Zdeněk Junák in the role of King Herod. It must be mentioned that all the actors were precisely chosen according to a type of given characters. All the actors are assured of their singing, dancing as well as acting and it could be said they put a lot of energy to their performance. (Josef Herman, www.mdb.cz) The Brno production team used the translation that Michael Prostějovský created in the 1990s and he did not do any emendations for this version. Krása describes the translation of *Jesus Christ Superstar* as literary and at many times archaic. (Antonín Krása, www.musicalnet.cz)

The crucifixion in Brno performance has been depicted in a very realistic way. It has been accompanied by really heart-rending sounds when nails have been beaten into Jesus’ hands and legs. At this time the whole stage has been veiled into a dark red light.

Stanislav Moša created performance with simple decorations, the main characters and not so big company, which makes very attractive show from this world-known rock opera.
*Divadelní noviny* denominated *Jesus Christ Superstar* as a success of a month in 2005 as Hoggard noted.

Michael Prostějovský, who translated both musicals into Czech language, is not only a translator but also a lyricist, a librettist, a publicist and a producer. “Nářek převozníka”, “Šípková Růženka” or “Agáta” belong among his best lyrics. He wrote libretto for three Czech musical – *Sestřičky*, *Mezi námi kluky* and *Popelka*, and for one foreign musical – *Aristocrats*. He also co-produced a musical *Rusalka* in 1999. He has worked for Český rozhlas since 1990, where he has had his programme Muzikál Expres. (Prostějovský, 15 – 16)

It emerged from the interview with Michael Prostějovský that a proper translator had to distinguish, what was important in the translated text and what was only a pad. He translates librettos as a lyricist not as a translator, which is a common experience with other interpreters that translate slavishly a word by word, a line by line, which is not good for a musical libretto at all.

Prostějovský created certain rules during years while translating musical librettos and he adheres to these rules. He also has his language consultant when he works on a translation and he consults everything with a native speaker, too. He translates one musical song a week on the average.

When he starts working on any translation, he firstly has to read it and do detailed analysis of the text, then he creates catopric translation – a word by word and then he translates single strophe, but it must be mentioned it is not verbatim translation, because it would be simply impossible. A content of every translated strophe has to be identical with the original one. What is more important, the translated text has to retain its wit as well as message it carries. Then he has to create transcription of the score for the piano where he notes short and long syllables because of the Czech translation.

It is claimed that Czech language was being Prostějovský’s enemy while translating a musical libretto, because Czech has absolutely different way of expression, syntax and especially strictly given stress of empty syllable. One more thing must be mentioned and it is that short syllable cannot be sung at a long note in Czech language in contrast with English. Thus he emphasized it was always important to harmonize all specialitites of Czech language and music together when translating.

While comparing English and Czech versions of the librettos for the first time, someone could be a little confused, because at the first sight it could seem as two different
musicals, but in a more detailed study it is obvious as precise Prostějovský’s translations are. His lyricist’s past cannot be denied. Another interpreter would translate these two musicals in a different way and then we would have never heard Czech versions of such hits as e. g. “I Don’t Know How To Love Him”, “King Herod’s Song” or “Any Dream Will Do” from *Joseph and the Amazing Technicolor Dreamcoat*.

Allegedly Prostějovský has already been known in the Really Useful Group as a translator of Lloyd Webber’s musicals into Czech and he had never had any problems with his translations there. He did not have to send the whole libretto translated back to English to them, he could send only a song or two for the loop check. It was also sometimes necessary to do some small adjustments of the text during rehearsals, because a singer or an actor had to be able to sing it in a correct way.

However, Prostějovský had translated the libretto for *Jesus Christ Superstar* in only eight weeks, the first act was translated in seven weeks and the second one in seven days. He emphasized he had translated “King Herod’s Song” in only two hours, which he described as his personal record. It might have been for a reason this was so catchy and lively song, although it showed Herod’s attitude to Jesus and it led to his end. Although King Herod is a negative character in this musical, he brings humour to the stage. It is known that there is an unwritten rule in the world of musicals that also the most tragic story should contain at least one comic musical sequence. (Prostějovský, 391) A lot of colours suddenly appears in otherwise austere and simple properties and the music changes its beat as well as the text of the song differs noticeably:

“So, you are the Christ, you’re the great Jesus Christ. Prove to me that you’re no fool; walk across my swimming pool.”

“I Don’t Know How To Love Him” and “Gethsemane” were the only song which he had biggest issues with, while translating.

When comparing the original and the Czech version of the libretto, it is obvious some lines are almost identical with its Czech counterpart, some are absolutely different and sometimes there are used different words but with the same meaning, so a reader can see the message it carries is the same and that is the most important thing while translating such a work. Nevertheless the translation must be close to listeners and that is why he had to use idioms and phrases close to Czech theatregoers, e. g. in the song “The Temple” there is a verse in the original version – “Roll on up/For my price is down, Come on in/For the best in town”. Prostějovský translated it as “za dolar nebo za kačku, mé zboží půjde na dračku” and
the Czech listeners are acquainted with the situation and understand it without any bigger problems.

In the song “Judas Death” listeners can hear some of the verses Tim Rice used in Mary Magdalene’s song “I Don’t Know How To Love Him” and also Lloyd Webber at this point used the same tune. Although Prostějovský did not use the same verses in his translation and he translated it differently.

As it was already mentioned above, a lot of Christians do not acknowledge Jesus Christ Superstar as a full-value and true musical, and they have many exceptions to this work. They mainly criticize the fact the authors had chosen the character of Judas to tell Jesus’ story, which is incomprehensible for most of them as well as desecrating. E. L. Bynum, who has been a member of Tabernacle Baptists Church and its pastor, wrote an article about Jesus Christ Superstar, where he expressed his negative feelings and attitudes about the musical. He also censured Mel Gibson and his film The Passion of the Christ.

Bynum criticizes music, both authors as well as the theme of this musical. He claims this show “contains some of the most blasphemous statements” he and his Church have ever heard. (www.tbaptist.com) He emphasizes that rock does not go together with Christianity and the personality of Jesus Christ. The authors described Jesus as the ordinary man not God and this is inadmissible for Christians. They (the authors) did not want to judge neither Jesus nor Christians, they did not want to criticize their religion. On the other hand they did not criticize Judas, because he punished himself for the betrayal of Jesus, which is not comprehensible for Christians again. Lloyd Webber and Rice considered Jesus Christ to be a legend and it was one of the reasons why they had chosen this topic for their musical. Tim Rice also expressed an opinion that the question of Jesus’ godship remained open in their work. Bynum does not agree with it, because according to Christians there are no doubts about it and he describes Jesus Christ Superstar as anti-Christian work for all the faithful.

According to Christians it is also impossible to use a character of Judas, because he was a traitor, who sold Jesus’ life and his friendship for only 30 silver coins. Furthermore, Bynum compares Judas to a devil and he proves it by several quotations from the Holy Bible, e. g. Satan entered Judas (Luke, 22:3), He was a devil (John, 6:70, 71) or Jesus himself called him “the son of perdition” (John, 17:12). Pastor Bynum also adverts to that Christ in this rock opera is described as a confused man, who doubted about who he really was and Jesus was not able to define his attitude to God, too. Christians also do not believe he could have any
relationship with a woman (Mary Magdalene) and even love any, because according to them he was not only the ordinary man, he had some kind of a higher status. (ibid.)

In the conclusion of his article Bynum noted that some members of his Church considered *Jesus Christ Superstar* as an evil work. (ibid.) Anyway, these are only opinions of several Christians. It is known that some Christians have problems to accept this work, but on the other hand they have to understand *Jesus Christ Superstar* changed the world of musical theatre. One more thing has to be mentioned at this point of the thesis. This rock opera securely has to force every viewer to speculation, whether everything really happened in such a way, how it has been submitting to all of us, not only the faithful community, in the course of the years due to Christianity. The real Christians do not like to hear it and they insist only on their, thus biblical, version of the story of Jesus Christ. As this rock opera ends with Christ’s crucifixion, not by his resurrection, it is unimaginably for Christians and it could be a topic for further discussion.

Romana Špačková, who is a clergywoman of Evangelic Church of Czech Brothers, does not dispraise this musical. She also calls Jesus as Superstar, because he really was such a man, not only for his acts but also for the fact his doctrine still addresses people all around the world. (Špačková, *Jesus Christ Superstar Programme*, 109.)

Jana Šilerová, a bishop of Czechoslovak Hussite Church, points out Churches led an unavailing and narrow fight with this musical. She emphasized faith is not mere agreeing with construed facts. Rather it is confidence based on personal relationship to God, on nondelegable experience of spiritual experience. At the end of her article she says *Jesus Christ Superstar* could even bring some people to gospel, the Bible, faith, or God. (Šilerová, *Jesus Christ Superstar Programme*, 112)

*Jesus Christ Superstar* is still the rock opera that addresses people across generations all over the world.
5 JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

This musical is the second work Andrew Lloyd Webber and Tim Rice wrote together, but their first staged musical, because *The Likes of Us* had not its premiere until 2005. When they started to work on this show, Lloyd Webber was only nineteen years old.

At first *Joseph* started as a fifteen-minute pop cantata which was written per order of Alan Doggett who was a head of the music department at the Colet Court, which is the preparatory school for St. Paul’s School. Doggett knew Lloyd Webber’s parents and was acquainted with his talent in composing and that was the reason he asked him to prepare a programme for the school choir to perform in at the end of a spring term. Allegedly Doggett asked for something with the religious topic and that was the main reason why Lloyd Webber and Rice chose the story of Joseph and his eleven brothers. It was Rice who suggested this very topic. (www.andrewlloydwebber.com)

They found their inspiration in the Old Testament in the book of Genesis from chapter 37 to 50. It is claimed the story of Joseph was always popular among ordinary people (*Joseph Programme*, 126) and that was the reason why the authors chose him and his adventures as the main theme of their work. They worked on this project for two months. It was performed on 1st March 1968 at the Old Assembly Hall at Colet Court in Hammersmith Road in London. It was accompanied by the school orchestra and Alan Doggett himself conducted it. The performance was described as naive, simple and hilarious. (Prostějovský, *Joseph Programme*, 49)

Lloyd Webber’s father, William, was very enthusiastic about their work and he arranged another performance of *Joseph* in Westminster Central Hall, where he was an organist. (www.andrewlloydwebber.com) It was conducted on 12th May 1968 and it was seen by 2,500 spectators. The performance was divided into two parts; Julian Lloyd Webber together with his father “gave a classical recital in the first half” (ibid.) and the second part belonged to *Joseph and the Amazing Technicolor Dreamcoat*. This time the show lasted 20 minutes and was adapted for a rock group and an orchestra. Derek Jewell, a jazz critic, who saw *Joseph* in Westminster, then wrote in *The Sunday Times* that this show was very pleasing and it should have been performed in more extended form, which finally became a reality in following years. (Prostějovský, *Joseph Programme*, 50)

During the summer of 1968 the authors added next ten minutes to the show and this version was performed on 9th November 1968 at St. Paul’s Cathedral, to great success. This version of *Joseph* introduced the song “Potiphar” for the first time. The rights for this show
were sold for only 100 pounds in 1968 and in 1991 the Really Useful Group bought them back for incredible one million pounds.

In January 1969 an album of the St. Paul’s Cathedral version was released. William Lloyd Webber played the organ and Tim Rice sang the part of Pharaoh there. The album was not as successful as expected and the authors decided to leave Joseph to its own destiny. (www.reallyuseful.com)

Around the same time Lloyd Webber and Rice met Shefton Myers and David Land who offered to them a three-year contract. Their first work under this contract was another project for a school festival, called Come Back Richard, Your Country Needs You. According to Really Useful Group official website, it is a story of Richard I. and his minstrel Blondel. It was performed in November 1969 at the City of London School but the authors decided not to continue with it and started to work on Jesus Christ Superstar. Many years later Tim Rice developed this school project into a musical Blondel. (ibid.)

Allegedly, it was the success of Jesus Christ Superstar that enabled Joseph to continue to grow. One of the reasons was also releasing an album Joseph and the Amazing Technicolor Dreamcoat in the USA where it achieved a great success, partly because it was announced that Joseph was a sequel to Jesus Christ Superstar. (ibid.)

In September 1972 Frank Dunlop introduced and directed Joseph at the Edinburgh International Festival. It was already a 40 minute version when it moved to London’s theatre Young Vic in October 1972 and it was performed there for two weeks. It then moved to an experimental theatre Roundhouse in Chalk Farm in northern London. The authors added a song “One More Angel In Heaven” to the Roundhouse version.

A producer, Robert Stigwood, who replaced Sefton Myers after his death, brought Joseph to the West End to the Albery Theatre, where it was premiered on 17th February 1973. Joseph contained several new songs, e. g. “Those Canaan Days”, “Benjamin Calypso” or a piece called “Jacob’s Journey”, which was a told story that was later omitted, because it did not go together with the rest of the musical that was wholly sung. (ibid.)

In accordance with the Really Useful Group official website the first amateur production of Joseph and the Amazing Technicolor Dreamcoat in the United States of America was in May 1970 at the College of the Immaculate Conception in Douglastown in the state of New York. Then on 30th December there was a performance of Joseph at Music Academy in Brooklyn, New York, but this production was not very successful among both critics and theatregoers. Although the show had immense success at schools and universities both in Great Britain and in the USA. (ibid.)
Later Joseph was performed in the Ford Centre in Washington, D. C. and it finally meant moving back to New York. Firstly it was performed at the Entermedia Theatre in East Village, which is an off-Broadway stage. The premiere of this version was on 18th November 1981, and in January 1982 Joseph opened on Broadway at the Royale Theatre, where it had 747 performances. Joseph also met with a great success on tours through Great Britain and the USA. It should be mentioned that one tour started in Oxford where the role of Pharaoh was performed by Tim Rice.

The crucial moment for the musical Joseph and the Amazing Technicolor Dreamcoat came when Lloyd Webber decided to cast Jason Donovan as Joseph to the West End version in 1991. Donovan belonged among teenagers’ stars and in accordance with the Really Useful Group official website Donovan’s casting to this musical should have been a guarantee for a sellout. (www.reallyuseful.com) Andrew Lloyd Webber wanted to add four more songs to this version, which was premiered at the London Palladium on 12th June 1991, but Tim Rice refused. He claimed it would have affected the original version that developed during past years. Michael Prostějovský notes that at the beginning of 1990s there was a spectacular two-hours long West End musical that could also be called as the musical of superlatives as other Lloyd Webber’s works. (Prostějovský, 182) An album was released with the Palladium cast and it was number one in Top Tens as well as Donovan’s version of “Any Dream Will Do”.

This version of Joseph And the Amazing Technicolor Dreamcoat was produced entirely by the Really Useful Theatre Company Production. It was directed by Steven Pimlott who also directed the film version for DVD and TV broadcasting, and also another Broadway version which was premiered on 10th November 1993 and its last performance was on 29th May 1994. Joseph ran at the Palladium until the spring 1994 and it gained Lawrence Olivier Award in 1992. Steven Pimlott, whose versions of Joseph were highly valued by many critics, expressed his attitude towards the character of Joseph:

“I’m not quite sure whether or not I like Joseph. He’s a spoilt brat, born with a silver spoon in his mouth, quite insensitive to what everybody thinks about him. I don’t blame the brothers really; I’m not sure I too wouldn’t have found a certain amount of pleasure in beating him up and flinging him in a pit. Then he’s so stuck up with Mrs Potiphar. “I don’t believe in free love” indeed, who does he think he is? I’ll give him one thing: he certainly has as eye to the main chance. Look how he cons Pharaoh into making him in charge of all that crop-rationing. And what’s he up to making Benjamin look like a criminal? Isn’t
that as bad as anything the brothers do to him?”

(www.josephthemusical.com)

In 2003 there was another version of *Joseph*, this time directed and produced by Bill Kenwright and performed at the New London Theatre. The premiere was on 3rd March and its last performance was on 3rd September 2005.

*Joseph and the Amazing Technicolor Dreamcoat* is still on at the Adelphi Theatre in the West End. It is again produced by the Really Useful Theatre Company together with Bill Kenwright. The role of Joseph is played by Lee Mead who was chosen by viewers of BBC One’s show called “Any Dream Will Do”. This new version has been performed since 6th July 2007. One more song of Pharaoh was added to this version – “King of My Heart”.

*Joseph* was also released as a DVD version in 1999. It was directed by Steven Pimlott, as was mentioned above, and David Mallet, and produced by Andrew Lloyd Webber and his Really Useful Group. Joseph was performed by Danny Osmond, Jacob by Richard Attenborough and Mrs. Potiphar by Joan Collins in the film. There can be found two different scenic lines in this version: The real school world mingles with a multicoloured picture of Ancient Egypt and Israel. It is connected with a postmodernist point of view where there are no fixed borders between these two different worlds.

*Joseph* was also performed in continental Europe. In May 1994 the show had its premiere in Bratislava, where the title role was performed by Pavol Habera and the Narrator by Sisa Sklovská. In December 1996 it was premiered in Essen in Germany and in March 2000 it was staged in Wien.

*Joseph and the Amazing Technicolor Dreamcoat* appeared firstly in the Czech Republic on 14th and 15th October 2006 at the MDB. The director Stanislav Moša prepared the tour version first as in the case of the musical *Jesus Christ Superstar* that had its premiere a year before *Joseph*. Moša organized a casting for the tour version in Frankfurt am Main in Germany and thus he created an international team. The Narrator in this tour version was performed by Evelin Suter from Switzerland and Joseph by Alan Shuler from Germany. Czech actors also appeared there, e. g. Petr Dočkal, Lukáš Kantor, Aneta Majerová etc. Costumes were made by Andrea Kučerová and a scene by Ondřej Zicha.

In the *Joseph Programme* Stanislav Moša points out Andrew Lloyd Webber gave an exception to this tour version and they could perform this musical without required children choir. Moša and his team prepared a recording of Brno children choir Kantiléna, which was projected together with witty animated clips on a huge book, the Bible, in the middle of the
stage. Lloyd Webber also appreciated this scenic setting. This version was performed in German and English and it toured Germany or Austria between 2004 and 2005. The show was really successful. Moša’s productions are also very well rated by Andrew Lloyd Webber himself. (Moša, *Joseph Programme*, 21)

As its tour version, the stage one has been prepared by Stanislav Moša and his creative team. In the role of Joseph one can see Dušan Vitázek, Jakub Uličník or Vladimír Volečko. The Narrator is performed by Markéta Sedláčková, Radka Coufalová or Hana Holíšová. Petr Gazdík or Stano Sovák can be seen in the role of Pharaoh. Other known actors of the MDB play in the show, too, e. g. Zdeněk Junák, Oldřich Smysl or Ján Jackuliak. This musical was very simply paced because of its tour version. It has been transfered on the stage of the MBD and it has succeeded. The musical is described as the show full of exaggeration. Sometimes it could be even called a parody of the Biblical story (Jana Svoyilová, www.mdb.cz), which lightens the seriousness of the topic. Stanislav Moša in emphasizes that the music of this musical is so charming that every viewer should like it from the very first moment. He also adds their version was seen by agents of the Really Useful Group and they were enthusiastic about it and talked about their version only in superlatives. (Stanislav Moša, *Joseph Programme*, 18)

The whole musical starts with “Overture” performed only by an orchestra and “Prologue” follows. It is introduced by a Narrator who starts to tell a story to children about Joseph and tries to encourage them to dream. “Any Dream Will Do” is performed by Joseph and a children choir. He sings he used to be just a dreamer and he also remembers his coat.

This song is followed by “Jacob & Sons”, which is sung by the Narrator, Joseph’s brothers, their wives and the children choir. The Narrator introduces Jacob and his twelve sons – Reuben, Simeon, Levi, Naphtali, Issachar, Asher, Dan, Zebulon, Gad, Judah, Benjamin and Joseph. The next song is called “Joseph’s Coat” and it is performed by Jacob, the Narrator, the brothers and Joseph. Jacob gives a mutlicoloured coat to his most beloved son – Joseph. This coat is described by all possible colours that one could imagine:

“It was red and yellow and green and brown
And scarlet and black and ochre and peach
And ruby and olive and violet and fawn
And lilac and gold and chocolate and mauve
And cream and crimson and silver and rose
And azure and lemon and russet and grey
And purple and white and pink and orange
And blue.”

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Tim Rice used so many colours for the description, because he wanted to emphasize the coat was really “technicolour”. This present evokes that other brothers are jealous of him, because their father prefares only Joseph.

“Joseph’s Dreams” is sung by the Narrator, the brothers, Joseph and a company. Joseph’s brothers express their disagreement with his attitude towards them, because he always tells them his dreams. These always show Joseph in better light than his brothers. It seems to them he wants to rule over them, although he is the youngest one:

“I dreamed that in the fields one day,
The corn gave me sign
Your eleven sheaves of corn
All turned and bowed to mine
My sheaf was quite a sight to see
A golden sheaf and tall
Yours were green and second-rate
And really rather small.”

However, this dream will come true later in the story when they beg for some food in Egypt.

“Poor, Poor Joseph” follows and it is performed by the Narrator, the brothers and the children choir. The brothers are angry with Joseph and decide to get rid of him. Firstly they want to throw him into a deep pit, but then they change their mind and sell him into a slavery in Egypt. They sold him for only 20 silver coins. There is a resemblance with the main character of their musical Jesus Christ Superstar. Jesus was sold for 30 silver coins by his close friend. Both these characters from lloyd Webber’s musicals were betrayed by those who they loved and believed.

In the song “One More Angel In Heaven”, sung by Reuben, the Narrator, the brothers, their wives and the children choir, Jacob’s oldest son, Reuben, tells Jacob about the tragedy that happened to Joseph. The brothers tell Jacob that Joseph was attacked by a goat that killed him. As an evidence, they show him his coat covered by blood, but they keep to themselves the blood belonged to the goat not Joseph’s. All the brothers pretend their compassion over the loss of their youngest brother and Rueben sings:

“Like truth and light never die
When I think of his last great battle
A lump comes to my throat
It takes a man who knows no fear
To wrestle with a goat
His blood-stained coat is tribute to
His final sacrifice
His body may be past its peak
But his soul’s in paradise.”
Jacob is a crushed man, because he has lost his most beloved son. When Jacob leaves the scene, all the brothers start to celebrate, because they are delighted with the fact they got rid of Joseph.

The following song “Potiphar” is sung by the Narrator, the children choir, Mr and Mrs Potiphar, the company and Joseph. The plot is moved to Egypt, to a house of a wealthy man – Potiphar, where Joseph works as his slave. He is really hard-working and after some time he runs the whole Potiphar’s household. Mrs Potiphar wants to seduce Joseph but he refuses all her proposals: “Please stop, I don’t believe in free love”, which is translated into Czech as: “Nejsem promiskuitní!” Mrs Potiphar is very angry with Joseph and that is why she prepares a trap for him. Her husband finds his wife together with Joseph and immediately sends him to jail.

“Close Every Door” is performed by Joseph and the children choir. Joseph is locked in jail and he does not see any way out from this situation:

“Close every door to me,  
Keep those I love from me  
Children of Israel  
Are never alone  
For we know we shall find  
Our own peace of mind  
For we have been promised  
A land of our own.”

The last song of the first act is “Go, Go, Go Joseph” sung by the Narrator, a baker, a butler, Joseph, the children choir and the company. There are two other men with Joseph in the cell and he interprets their dreams. He tells them the butler has good expectations but the baker will unfortunately be executed. At the end of this song the Narrator and children try to encourage Joseph and tell him everything is going to change to better soon.

The second act opens with “Entr’acte” that is performed only by the children. It is followed by “Pharaoh Story”, which is sung by the Narrator and the children choir. The Narrator explains who Pharaoh is and that Joseph’s life is about to change, because Pharaoh himself has strange dreams that he does not understand at all and needs someone who would explain them for him.

The next song is called “Poor, Poor Pharaoh” performed by the Narrator, the butler, Pharaoh and Joseph. The Narrator sings about Pharaoh’s dreams and the butler, who was in jail together with Joseph, remembers his ability to interpret dreams and Pharaoh wants to see him immediately. Joseph in front of Pharaoh promises him his service.
“Song of the King” is the song performed in the style of Elvis Presley sung by Pharaoh who looks exactly like the King of rock’n’roll. His visage is a bit ridiculous, his hair looks like Presley’s and his movements remind him, too. Allegedly it is claimed that Andrew Lloyd Webber, who is a devoted admirer of Elvis Presley, based the character of Pharaoh on the singer, who in return recorded “It’s Easy For You”. (www.en.wikipedia.org) Pharaoh tells Joseph about his dreams and wants him to interpret it:

“Well the thin cows ate the fat cows which I
Thought would do them good, uh – huh
But it didn’t make them fatter like such
A monster supper should
Well the thin cows were as thin
As they had ever, ever, ever been
Well this dream has got me baffled
Hey, Joseph, won’t you tell me what it means?”

Then Pharaoh tells him about “seven beautiful” and seven “tattered and torn ears of corn” and again he asks Joseph for the explanation. The following song is called “Pharaoh Dreams Explained” and it is performed by Joseph, the company and the children choir. Joseph tells him that “seven fat cows” and “seven beautiful ears of corn” mean seven rich years for Egypt and its inhabitants, but then it will change. “Seven thin cows” and “seven tattered and torn ears of corn” mean seven years of misery and famine. While explaining Pharaoh’s dream, Joseph thinks how to make the best of this situation for himself:

“And I’m sure it’s crossed your mind
What it is you have to find
Find a man to lead you through the famine
With a flair for economic planning
But who this man coul be
I just don’t know.”

The solution for this situation is found in the next song “Stone the Crows”, which is sung by the Narrator, Pharaoh, Joseph, the company and the children choir. Pharaoh is satisfied to have his dreams interpreted and decides not to put Joseph back to jail and makes him his adviser:

“Joseph, you must help me further,
I have got a job for you
You shall lead us through this crisis –
You shall be my number two.”

Thus, “Joseph becomes the most powerful man in Egypt, second only to the Pharaoh.”(ibid.) Egypt does not experience any famine or poverty due to Joseph and his ingenious planning.

Then the act is moved back to the land of Israel introduced by “Those Canaan Days” performed by Simeon, Jacob and the brothers. There is famine in the country and the family
suffers hardship. The brothers remember their happy times they used to have when they were
together with Joseph and they emphasize everything changed to worse when he left them:

“It’s funny but since we lost Joseph
We’ve gone to the other extreme
Perhaps we all misjudged the lad
Perhaps he wasn’t quite that bad
And how we miss his entertaining dreams.”

The following song “The Brothers Come To Egypt” is sung by the Narrator, Reuben,
Zebulun, Asher, Dan, the brothers and Joseph. The brothers decide to go to Egypt, because it
is said it has plenty of food and they want to ask for some for their family. Tim Rice used the
verse “And if we have the time/We could see the Sfinx” in this song. He wanted to lighten
this situation and it is known that people go to Egypt especially because of the Pyramids.

“Grovel, Grovel” follows, performed by Joseph, the brothers, the Narrator and the
children choir. The brothers are in Egypt and they stand in front of the second man of the
country, but they do not recognize their youngest brother Joseph in him. They ask him for
some food for their family. Joseph helps them and gives them some, but he also puts a gold
goblet into Benjamin’s bag when they are leaving.

In the song “Who’s the Thief?”, sung by Joseph, the Narrator, the children choir and
the brothers, Joseph accuses his brothers from stealing the goblet and searches for it in their
bags and it is found in Benjamin’s bag. Joseph wants guards to arrest him but all the brothers
made a stand for Benjamin:

“Show him some mercy, oh mighty one please
He would not do this, he must have been framed
Jail us and beat us, we should be blamed.”

The next song “Benjamin Calypso” is performed by Judah, the brothers, the company
and the children choir. The brothers want to save Benjamin and tell Joseph he could not do
such a thing, because he “is straighter than the big bamboo” and “honest as coconuts”. They
insist that only they (the brothers) are guilty.

In the song “Joseph All the Time”, sung by the Narrator, Joseph and the children
choir, it is obvious the brothers changed a lot since the time Joseph has seen them for the last
time. He reveals them who he really is:

“Can’t recognize my face? Is it had to see
That Joseph, who you thought was dead, your brother
It’s me?”

The last but one song is called “Jacob In Egypt” and it is performed by the Narrator,
Jacob and the children choir. Jacob, their father, comes also to Egypt and the whole family is
reunited. The last song of this musical is “Finale: Any Dream Will Do/Give Me My Coloured Coat” and it is sung by Joseph, the Narrator, the children choir and the company. The lyrics are almost the same as at the beginning of the musical, Tim Rice only added one more verse to this final version: “Give me my coloured coat, my amazing technicolor dreamcoat”.

One more song is usually played at the very end of the show and it is called “Joseph Megamix”. It is performed by all the cast. The song is combined from almost all the songs that sound in the musical during the performance. It is a kind of farewell with audience.

Michael Prostějovský points out that from this musical one can sense a victory of love over hatred, wisdom over foolishness, pride, treachery and intrigues. Such a story could also take place today not only because of its thoughts but also because of its postmodern way of narration and its general aesthetics. (Prostějovský, Joseph Programme, 26 – 27)

It emerged from the interview with Michael Prostějovský that he translated the libretto for Joseph after finishing the translation of Cats. He liked working on Joseph, because English used in this libretto was simple. Allegedly he had to slightly adjust the language, because this musical originated at the end of 1960s and some of the expressions corresponded to it, e. g. the phrase “free love” was typical expression of hippies and in the Czech translation he used the equivalent “promiskuitní”. An adaptation of the language of the musical had to be necessarily done.

The libretto was written in simple and colloquial English that has understandable to audience even after so many years since its origin. Prostějovský points out Rice’s sense for kind-hearted English humour that can be found in the texts of the libretto. (Prostějovský, Joseph Programme, 27) Humour is a really strong point of this musical. Potiphar is being described as a millionair who earned money by “buying shares in Pyramids” and “owned a large percentage of the Nile”. In the song “Go, Go, Go Joseph” Rice described the butler in the jail as “the Jeeves of his time”, where Jeeves is the character from P. G. Wodehouse’s book. In the song “Pharaoh’s Dreams Explained” Rice showed his great sense of humour when he used the verse “All these things you saw in your pyjamas/Are a long-range forecast for you farmers” when Joseph interprets Pharaoh’s dreams. “Those Canaan Days” is the song where Rice used several French phrases that are usually sung with correct French pronunciation, e. g. joie de vivre, et maintenant, eh bien or soirées. It was rather bold of the authors to compare Egyptian court to Las Vegas and Pharaoh to Elvis Presley but finally these scenes of the show belong among the best ones.
Rice used the word TECHNICOLOR in the title of their show, because he wanted to emphasize Joseph’s coat was something extraordinary. He used this word, because it means something unique and Joseph’s coat was just like that – technicolor. The phrase “It’s technicolor” can be found in colloquial English. It is also worth mentioning Technicolor is also a part of the name of the company Technicolor Motion Picture Corporation that in the middle of 1930s developed a technology for a production of coloured films. Although the musical was played under the whole title Joseph and the Amazing Technicolor Dreamcoat all over the world, almost everybody knows it under its shortened title Joseph. (Prostějovský, Joseph Programme 27 – 28; Krása www.musicalnet.cz)

Joseph and the Amazing Technicolor Dreamcoat is a great mixture of various music styles and genres. The audience can listen to pop, classical rock, French chanson, Trinidadian calypso, country and western, or two-step. This medley was made of many songs of the memorable tunes. Most of the songs are accompanied by beautiful children chorus that make something unforgettable of them. The music of this show sounds very breezily and novelty, because of its roots in the late 1960s. (Prostějovský, Joseph Programme, 27)

The song “One More Angel In Heaven” is described as burlesque country and western. (Prostějovský, Joseph Programme, 50) When Reuben tells Jacob the bad news about Joseph’s death, Jacob leaves the stage. At that moment an obit changes into dissolute festivity and the change of the music genre appears for the first time. This song is in the style of country and western, which is also accompanied by costumes of cowboys that the brothers wear. It seems the story moves to the middle of Wild West, but it is only an illusion. (Antonín Krása, www.muzikalnet.cz) “Song of the King” is a kind parody to wriggling Elvis as it was mentioned above. “Benjamin Calypso” contains items of Carribean music and the main characters are accompanied by Carribean dancers on the stage, too. Prostějovský cites Andrew Lloyd Webber who pointed out they (Lloyd Webber and Rice) found out they could have passed from one music style into another even during one song. Lloyd Webber added they loved musical comedic numbers with calypso, country and western or Elvis; everything had to be smoothly connected and then it did not matter if the main theme was repeated for a number of times. (Prostějovský, Joseph Programme, 51)

Antonín Krása in his article claims Lloyd Webber and Rice clarified a character of their colaboration while creating their Joseph. Some of the principles, that appeared in this musical, can be found in their latter works – Jesus Christ Superstar and Evita. He points out one of the principles was the way of creating the musical. Lloyd Webber firstly composed the music and only then Rice wrote the texts to the songs. Another of the principles is the fact the
main character is not the one who is the story about, but the person who tells the story to audience – the Narrator in Joseph, Judas in Jesus Christ Superstar, Ché in Evita. Krása also adverts to similar traits of single scenes, e. g. Pharaoh that sings rock’n’roll and Herod that dances charleston. (Antonín Krása, www.musicalnet.cz)

The role of the Narrator is very important in this musical, because she accompanies audience through the whole performance. She tells the story about Joseph and his brothers and her role is irreplaceable. She also glosses the whole story. Ché has the same role in Evita. The role of the Narrator used to be performed by an African-American actor. When the musical moved to Broadway in 1982, the Narrator started to be performed by a woman. (Prostějovský, 181)

The only evident progress of the characters in this musical is in the case of Joseph. His character changes a lot – from a young big-headed flop to a humble but powerful “second man” of Egypt. Joseph grows also emotionally. Firstly he wants to punish his brothers for selling him into the slavery but then he forgives them, because they have changed a lot, too. Joseph also realizes his behaviour was not the best as well.

Characters in Joseph’s story are not entirely good or bad. This story is characterized by a knowledge of human character, understanding of a man even if he has mistakes. (Zenon Kosidowski, Joseph Programme, 126)

Joseph’s story does not describe any miracles, visions not even enlightenment. Joseph’s world is placed to the contrast of Potiphar’s ad Pharaoh’s world. Joseph is in continual inner contact with God through his dreams, while these two Egyptians are led only by their own narrow will or more likely their caprices. Joseph’s brothers are similar to these two men. Joseph was able to conquer all their negative qualities – caprice, dictatorship, appetency and wildness. (Karen and Alena Sarkissian, Joseph Programme, 129)

Joseph and His Amazing Technicolor Dreamcoat still belongs among the most popular musicals performed all over the world and it could be branded as the musical for the whole family.
6 CONCLUSION

The topic of the thesis was not easy to approach for the following reasons. Firstly, the topic was difficult to sum up since the interpretation of it is still being dealt with by theatregoers all over the world. Secondly, the source of available materials on the topic is limited. Thirdly, the genre of musical in general tends to be interpreted by popular rather than academic range of vocabulary, thus the thesis may have displayed rather a lower level of formality.

The thesis introduced the personality of Andrew Lloyd Webber and his works that were originated within the course of the last four decades. It was mainly focused on his two first musicals that were written at the turn of the 1960s and 1970s – Joseph and the Amazing Technicolor Dreamcoat and Jesus Christ Superstar. Both these musicals introduced topics based on the Bible, the first one on the Old Testament, the other on the New Testament.

Musicals were originally meant to represent the genre of popular, low culture. Their aim was to entertain. The postmodernist period changed it. Topics of unrequited and unequal love were replaced by more serious topics as Lloyd Webber showed in his works. As postmodernism broke the borders between high and low culture, musicals became more valued than ever before.

Andrew Lloyd Webber brought more serious topics to the world of musical theatre and together with Tim Rice changed its direction during the following years, having been followed by other musicals dealing with serious topics. Nowadays the tendency has changed again, because theatre viewers do not want to solve any serious issues together with their musical characters. They desire to entertain at theatres again. Thus musicals of different genres are popular among audience.

Lloyd Webber has had also enormous impact on the so-called transatlantic exchange. His Jesus Christ Superstar had its premiere on Broadway but since that time the West End has become the centre of world premieres of all his musicals, rather not only his.

Andrew Lloyd Webber is not only a musical composer but also a capable businessman, because he has been able to combine his artistic career together with showbusiness. He is the owner of rights to all his works and he is the one who decides about their licensing.

It may seem that Joseph and the Amazing Technicolor Dreamcoat still belongs to the first category of musicals, because it is jovial, jocose and lively with happy ending. Nevertheless, Joseph was not created only for the entertainment. Joseph carries deep message.
That is the reason why this musical is still popular among theatregoers for its thoughts and also for its postmodern way of narration. *Joseph* is also a great medley of various musical genres that makes something extraordinary out of this show.

*Jesus Christ Superstar* is the first rock opera at all and its topic, the last seven days of Jesus Christ, as well as its introduction evoked a number of contrary opinions and reactions. Above all this show is one of the most popular musicals of all times, because it was an amazing reaction on the period when it originated and it gained fans all over the world.

Although both these musicals seem to be very different, they have a lot in common. Both of the main characters of these shows – Joseph and Jesus – were young men, who were betrayed by their close friends or even family members. They both were sold. However, each of them for different reasons. Joseph’s role among his brothers differed from Jesus’ role among ordinary people that followed and worshipped him. Both (Joseph and Jesus) made a martyr of others – Joseph of his family, rather of his brothers; Jesus of those who firstly liked him and followed him, although they finally asked for his death. Both of them got through certain suffering as well as disillusion, because people, who they believed most, betrayed them and turned them adrift to their own severe destiny. They got among the highest rulers of their times due to their strong conviction. Both of them also believed in God’s power that led them. Both these musical characters convinced people about their way of lives due to their behaviour and deeds. Joseph as well as Jesus helped to people they liked and the people that harmed them at the same time. Another thing these two characters have in common is imprisonment. Joseph was arrested in Egypt, Jesus in Jerusalem. Unfortunately, each of them had different ending. Joseph was set free and Jesus was crucified.
7 RESUMÉ

Diplomová práce se zabývá britským hudebním skladatelem Andrew Lloyd Webberem a jeho díly, která vznikla v průběhu jeho více než čtyřicetileté kariéry. Práce je především zaměřena na jeho prvotinu Josef a jeho úžasný pestrobarevný plášť a rockovou operu Jesus Christ Superstar, které vznikly na přelomu 60. a 70. let 20. století. Obě tato díla představují příběhy, které svou inspiraci našly v Bibli, první zmíněný ve Starém zákoně, druhý v Novém zákoně.

Muzikály původně reprezentovaly populární, tedy nižší kulturu a jejich cílem bylo diváky předešším pobavit. Postmodernismus to ovšem změnil a témata neopětované a nerovné lásky byla vystřídána tématy vážnějšími, tak jak Lloyd Webber ukázal ve svých dílech.

V první části se práce zabývá osobností hudebního skladatele, jeho blízkými spolupracovníky, a to zejména Timem Ricem, se kterým obě výše zmíněná díla vytvořil. Protože Lloyd Webber není pouze hudebním skladatelem, ale také zdatným obchodníkem, je zde i podkapitola, která se zabývá jeho produkční společností Really Useful Group, která patří mezi největší na světě. Tahle společnost vlastní práva ke všem Lloyd Webberovým dílům a rozhoduje o licencování těchto děl.

V druhé části jsou zmíněna všechna Lloyd Webberova díla, tedy ta, která získala celosvětový úspěch a jsou mezi diváky stále oblíbená, ale i ta, která tak úspěšná nebyla nebo na své diváky teprve čekají.

Hlavní část diplomové práce je tvořena analýzou dvou již zmíněných muzikálů, která se zabývá vznikem a vývojem obou děl, jejich různými produkciemi, dále hlavní dějovou liniií, hlavními postavami. Důležitou část také tvoří rozbor libreta a hudební složky. Analýza zmiňuje i české produkce obou muzikálů, a to zejména ty, které byly vytvořeny Městským Divadlem Brno. Důležitou složkou je také překlad obou děl do češtiny, který byl vytvořen Michaelem Prostějovským. V analýze můžeme sledovat i podobnost mezi oběma muzikály, které se staly oblibenými po celém světě mezi lidmi nejrůznějších generací.
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JESUS CHRIST SUPERSTAR

HEAVEN ON THEIR MINDS
JUDAS

My mind is clearer now.
At last all too well
I can see where we all soon will be.
If you strip away The myth from the man,
You will see where we all soon will be. Jesus!
You've started to believe
The things they say of you.
You really do believe
This talk of God is true.
And all the good you've done
Will soon get swept away.
You've begun to matter more
Than the things you say.

Listen Jesus I don't like what I see.
All I ask is that you listen to me.
And remember, I've been your right hand man all along.
You have set them all on fire.
They think they've found the new Messiah.
And they'll hurt you when they find they're wrong.

I remember when this whole thing began.
No talk of God then, we called you a man.
And believe me, my admiration for you hasn't died.
But every word you say today
Gets twisted 'round some other way.
And they'll hurt you if they think you've lied.

Nazareth, your famous son should have stayed a great unknown
Like his father carving wood He'd have made good.
Tables, chairs, and oaken chests would have suited Jesus best.
He'd have caused nobody harm; no one alarm.

Listen, Jesus, do you care for your race?
Don't you see we must keep in our place?
We are occupied; have you forgotten how put down we are?

I am frightened by the crowd.
For we are getting much too loud.
And they'll crush us if we go too far.
If they go too far....

Listen, Jesus, to the warning I give.
Please remember that I want us to live.
But it's sad to see our chances weakening with every hour.
All your followers are blind.
Too much heaven on their minds.
It was beautiful, but now it's sour.
Yes it's all gone sour.

Listen, Jesus, to the warning I give.
Please remember that I want us to live.
C'mon, c'mon
He won't listen to me ...
C'mon, c'mon
He won't listen to me ...

WHAT'S THE BUZZ
APOSTLES
What's the buzz?
Tell me what's a-happening. (Repeat 8 times)

JESUS
Why should you want to know?
Don't you mind about the future?
Don't you try to think ahead?
Save tomorrow for tomorrow;
Think about today instead.

APOSTLES
What's the buzz?
Tell me what's happening. (Repeat many times)

JESUS
I could give you facts and figures.
Even give you plans and forecasts.
Even tell you where I'm going.

APOSTLES
When do we ride into Jerusalem? (Repeat many times)

JESUS
Why should you want to know?
Why are you obsessed with fighting
Times and fates you can't defy?
If you knew the path we're riding,
You'd understand it less than I.

APOSTLES
What's the buzz?
Tell me what's happening. (Repeat many times)

MARY MAGDALENE
Let me try to cool down your face a bit. (Repeat 5 times)

JESUS
Mary that is good,
While you prattle through your supper,
Where and when and who and how.
She alone has tried to give me
What I need right here and now.

APOSTLES
What's the buzz?
Tell me what's happening. (Repeat many times)
STRANGE THING MYSTIFYING
JUDAS
It seems to me a strange thing, mystifying
That a man like you can waste his time on women of her kind.

SIMON
Hey, cool it man.

JUDAS
Yes, I can understand that she amuses,
But to let her kiss you, stroke your hair, that's hardly in your line.
It's not that I object to her profession,
But she doesn't fit in well with what you teach and say.
It doesn't help us if you're inconsistent.
Hey only need a small excuse to put us all away.

JESUS
Who are you to criticise her?
Who are you to despise her?
Leave her, leave her, let her be now.
Leave her, leave her, she's with me now.
If your slate is clean, then you can throw stones.
If your slate is not, then leave her alone.
I'm amazed that men like you can be so shallow, thick and slow
There is not a man among you who know or cares if I come or go.

ALL (save Judas and Jesus)
No, you're wrong!
You're very wrong!
No, you're wrong!
You're very wrong!
No, you're wrong!
You're very wrong!
No, you're wrong!
You're very wrong!
How can you say that?
How can you say that?
How can you say that?
How can you say that?

JESUS
Not one, not one of you!

EVERYTHING'S ALRIGHT
MARY MAGDALENE
Try not to get worried, try not to turn on to
Problems that upset you, oh.
Don't you know
Everything's alright, yes, everything's fine.
And we want you to sleep well tonight.
Let the world turn without you tonight.
If we try, we'll get by, so forget all about us tonight

APOSTLES' WIVES
Everything's alright, yes, everything's alright, yes.

MARY MAGDALENE
Sleep and I shall soothe you, calm you, and anoint you.
Myrrh for your hot forehead, oh.
Then you'll feel
Everything's alright, yes, everything's fine.
And it's cool, and the ointment's sweet
For the fire in your head and feet.
Close your eyes, close your eyes
And relax, think of nothing tonight.

APOSTLES' WIVES
Everything's alright, yes, everything's alright, yes.

JUDAS
Woman your fine ointment, brand new and expensive
Should have been saved for the poor.
Why has it been wasted? We could have raised maybe
Three hundred silver pieces or more.
People who are hungry, people who are starving
They matter more than your feet and hair!

MARY MAGDALENE
Try not to get worried, try not to turn on to
Problems that upset you, oh.
Don't you know

APOSTLES' WIVES and MARY
Everything's alright, yes, everything's alright, yes.

JESUS
Surely you're not saying we have the resources
To save the poor from their lot?
There will be poor always, pathetically struggling.
Look at the good things you've got.
Think while you still have me!
Move while you still see me!
You'll be lost, and you'll be sorry when I'm gone.

MARY MAGDALENE
Sleep and I shall soothe you, calm you and anoint you.
Myrrh for your hot forehead/
Then you'll feel
Everything's alright, yes, everything's fine.
And it's cool and the ointment's sweet
For the fire in your head and feet.
Close your eyes, close your eyes, and relax
Think of nothing tonight.

APOSTLES' WIVES
Everything's alright, yes, everything's alright, yes.

MARY MAGDALENE
Close your eyes, close your eyes, and relax

THIS JESUS MUST DIE
PRIEST ONE
Good Caiaphas, the council waits for you.
The Pharisees and priests are here for you.
CAIAPHAS
Ah gentlemen, you know why we are here.
We've not much time, and quite a problem here

MOB (outside)
Hosanna! Superstar!
Hosanna! Superstar!
Hosanna! Superstar!
Hosanna! Superstar!

ANNAS
Listen to that howling mob of blockheads in the street!
A trick or two with lepers, and the whole town's on its feet.

ALL (inside)
He is dangerous!

MOB (outside)
Jesus Christ Superstar!

ALL (inside)
He is dangerous!

MOB (outside)
Tell us that you're who they say you are.

PRIEST TWO
The man is in town right now to whip up some support.

PRIEST THREE
A rabble rousing mission that I think we must abort.

ALL (inside)
He is dangerous!

MOB (outside)
Jesus Christ Superstar!

ALL (inside)
He is dangerous!

PRIEST TWO
Look Caiaphas, they're right outside our yard.

PRIEST THREE
Quick Caiaphas, go call the Roman guard.

CAIAPHAS
No, wait!
We need a more permanent solution to our problem.

ANNAS
What then to do about Jesus of Nazareth?
Miracle wonderman, hero of fools.

PRIEST THREE
No riots, no army, no fighting, no slogans.

CAIAPHAS
One thing I'll say for him -- Jesus is cool.
ANNAS
We dare not leave him to his own devices. 
His half-witted fans will get out of control.

PRIESTS
But how can we stop him? 
His glamour increases 
By leaps every moment; he's top of the poll.

CAIAPHAS
I see bad things arising. 
The crowd crown him king; which the Romans would ban. 
I see blood and destruction, 
Our elimination because of one man. 
Blood and destruction because of one man.

ALL (inside)
Because, because, because of one man.

CAIAPHAS
Our elimination because of one man.

ALL (inside)
Because, because, because of one, 'cause of one, 'cause of one man.

PRIEST THREE
What then to do about this Jesus-mania?

ANNAS
Now how to we deal with a carpenter king?

PRIESTS
Where do we start with a man who is bigger 
Than John was when John did his baptism thing?

CAIAPHAS
Fools, you have no perception! 
The stake we are gambling are frighteningly high! 
We must crush him completely, 
So like John before him, this Jesus must die. 
For the sake of the nation, this Jesus must die.

ALL (inside)
Must die, must die, this Jesus must die.

CAIAPHAS
So like John before him, this Jesus must die.

ALL (inside)
Must die, must die, this Jesus must, Jesus must, Jesus must die!

HOSANNA
CROWD
Hosanna
Hey Sanna Sanna Sanna Hosanna 
Hey Sanna Hosanna 
Hey JC, JC won't you smile at me?
Sanna Hosanna
Hey Superstar

CAIAPHAS
Tell the rabble to be quiet, we anticipate a riot.
This common crowd, is much too loud.
Tell the mob who sing your song that they are fools and they are wrong.
They are a curse. They should disperse.

CROWD
Hosanna
Hey Sanna Sanna Sanna Hosanna
Hey Sanna Hosanna
Hey JC, JC you're alright by me
Sanna Hosanna
Hey Superstar

JESUS
Why waste your breath moaning at the crowd?
Nothing can be done to stop the shouting.
If every tongue were stilled
The noise would still continue.
The rocks and stone themselves would start to sing:

CROWD AND JESUS
Hosanna
Hey Sanna Sanna Sanna Hosanna
Hey Sanna Hosanna

CROWD (alone)
Hey JC, JC won't you fight for me?
Sanna Hosanna Hey Superstar

JESUS
Sing me your songs,
But not for me alone.
Sing out for yourselves,
For you are bless-ed.
There is not one of you
Who can not win the kingdom.
The slow, the suffering,
The quick, the dead.

CROWD and JESUS
Hosanna
Hey Sanna Sanna Sanna Hosanna
Hey Sanna Hosanna

CROWD (alone)
Hey JC, JC won't you die for me?
Sanna Hosanna Hey Superstar

SIMON ZEALOTES
CROWD
Christ you know I love you.
Did you see I waved?
I believe in you and God
So tell me that I'm saved.
Christ you know I love you.
Did you see I waved?
I believe in you and God
So tell me that I'm saved.
Jesus I am with you.
Touch me, touch me, Jesus.
Jesus I am on your side.
Kiss me, kiss me, Jesus.

SIMON ZEALOTES
Christ, what more do you need to convince you
That you've made it, and you're easily as strong
As the filth from Rome who rape our country,
And who've terrorized our people for so long.

CROWD
Jesus I am with you.
Touch me, touch me, Jesus.
Jesus I am on your side.
Kiss me, kiss me, Jesus.

Christ you know I love you.
Did you see I waved?
I believe in you and God,
So tell me that I'm saved.

Christ you know I love you.
Did you see I waved?
I believe in you and God,
So tell me that I'm saved.

Christ you know I love you.
Did you see I waved?
I believe in you and God,
So tell me that I'm saved.

Christ you know I love you.
Did you see I waved?
I believe in you and God,
So tell me that I'm saved.

Jesus I am with you.
Touch me, touch me, Jesus.
Jesus I am on your side.
Kiss me, kiss me, Jesus.

SIMON ZEALOTES
There must be over fifty thousand
Screaming love and more for you.
And everyone of fifty thousand
Would do whatever you asked them to.
Keep them yelling their devotion,
But add a touch of hate at Rome.
You will rise to a greater power.
We will win ourselves a home.
You'll get the power and the glory
For ever and ever and ever
You'll get the power and the glory
For ever and ever and ever
You'll get the power and the glory
For ever and ever and ever
You'll get the power and the glory
For ever and ever and ever
Forever Amen! Amen! Amen!

POOR JERUSALEM
JESUS
Neither you, Simon, nor the fifty thousand,
Nor the Romans, nor the Jews,
Nor Judas, nor the twelve
Nor the priests, nor the scribes,
Nor doomed Jerusalem itself
Understand what power is,
Understand what glory is,
Understand at all,
Understand at all.
If you knew all that I knew, my poor Jerusalem,
You'd see the truth, but you close your eyes.
But you close your eyes.
While you live, your troubles are many, poor Jerusalem.
To conquer death, you only have to die.
   You only have to die.

PILATE’S DREAM
PILATE
I dreamed I met a Galilean;
A most amazing man.
He had that look you very rarely find:
The haunting, hunted kind.
I asked him to say what had happened,
How it all began.
I asked again, he never said a word.
As if he hadn't heard.
And next, the room was full of wild and angry men.
They seemed to hate this man.
They fell on him, and then
Disappeared again.
Then I saw thousands of millions
Crying for this man.
And then I heard them mentioning my name,
And leaving me the blame

THE TEMPLE
MONEYCHANGERS AND MERCHANTS
Roll on up Jerusalem,
Come on in Jerusalem,
Sunday here we go again,
Live in me Jerusalem.
Here you live Jerusalem,
Here you breathe Jerusalem,
While your temple still survives,
   You at least are still alive.
I got things you won't believe,
   Name your pleasure I will sell.
I can fix your wildest needs,
I got heaven and I got hell.
Roll on up, for my price is down.
Come on in for the best in town.
Take your pick of the finest wine.
Lay your bets on this bird of mine.
What you see is what you get.
No one's been disappointed yet.
Don't be scared give me a try,
There is nothing you can't buy.
Name your price, I got everything.
Hurry it's going fast.
Borrow cash on the finest terms.
Hurry now while stocks still last.
Roll on up Jerusalem,
Come on in Jerusalem,
Sunday here we go again,
Live in me Jerusalem.
Here you live Jerusalem,
Here you breathe Jerusalem,
While your temple still survives,
You at least are still alive.
I got things you won't believe,
Name your pleasure I will sell.
I can fix your
(fade, screaming)

JESUS
My temple should be a house of prayer,
But you have made it a den of thieves.
Get out! Get out!
My time is almost through.
Little left to do.
After all, I've tried for three years.
Seems like thirty, seems like thirty.

CROWD
See my eyes, I can hardly see.
See me stand, I can hardly walk.
I believe you can make me whole.
See my tongue, I can hardly talk.
See my skin, I'm a mass of blood.
See my legs, I can hardly stand.
I believe you can make me well.
See my purse, I'm a poor, poor man.
Will you touch, will you mend me Christ?
Won't you touch, will you heal me Christ?
Will you kiss, you can cure me Christ?
Won't you kiss, won't you pay me Christ?

See my eyes, I can hardly see.
See me stand, I can hardly walk.
I believe you can make me whole.
See my tongue, I can hardly talk.
See my skin, I'm a mass of blood.
See my legs, I can hardly stand.
I believe you can make me well.
See my purse, I'm a poor, poor man.
Will you touch, will you mend me Christ?
Won't you touch, will you heal me Christ?
Will you kiss, you can cure me Christ?
Won't you kiss, won't you pay me Christ?

JESUS
There's too many of you...Don't push me.
There's too little of me...Don't crowd me.
Heal yourselves!

EVERYTHING'S ALRIGHT
I DON'T KNOW HOW TO LOVE HIM
MARY MAGDALENE
I don't know how to love him.
What to do, how to move him.
I've been changed, yes really changed.
In these past few days, when I've seen myself,
I seem like someone else.
I don't know how to take this.
I don't see why he moves me.
He's a man. He's just a man.
And I've had so many men before,
In very many ways,
He's just one more.
Should I bring him down?
Should I scream and shout?
Should I speak of love,
Let my feelings out?
I never thought I'd come to this.
What's it all about?
Don't you think it's rather funny,
I should be in this position.
I'm the one who's always been
So calm, so cool, no lover's fool,
Running every show.
He scares me so.
I never thought I'd come to this.
What's it all about?
Yet, if he said he loved me,
I'd be lost. I'd be frightened.
I couldn't cope, just couldn't cope.
I'd turn my head. I'd back away.
I wouldn't want to know.
He scares me so.
I want him so.
I love him so.

DAMNED FOR ALL TIME/BLOOD MONEY
JUDAS
Now if I help you, it matters that you see
These sordid kinda things are coming hard to me.
It's taken me some time to work out what to do.
I weighed the whole thing out before I came to you.
I have no thought at all about my own reward.
I really didn't come here of my own accord.
Just don't say I'm ... damned for all time.
I came because I had to; I'm the one who saw.
Jesus can't control it like he did before.
And furthermore I know that Jesus thinks so too.
Jesus wouldn't mind that I was here with you.
I have no thought at all about my own reward.
I really didn't come here of my own accord.
Just don't say I'm ... damned for all time.
Annas, you're a friend, a worldly man and wise.
Caiaphas, my friend, I know you sympathise.
Why are we the prophets? Why are we the ones
Who see the sad solution - know what must be done?
I have no thought at all about my own reward.
I really didn't come here of my own accord.
Just don't say I'm damned for all time.

ANNAS
Cut the protesting, forget the excuses.
We want information. Get up of the floor.

CAIAPHAS
We have the papers we need to arrest him.
You know his movements. We know the law.

ANNAS
Your help in this matter won't go unrewarded.

CAIAPHAS
We'll pay you in silver, cash on the nail.
We just need to know where the soldiers can find him.

ANNAS
With no crowd around him.

CAIAPHAS
Then we can't fail.

JUDAS
I don't want your blood money!

CAIAPHAS
Oh, that doesn't matter, our expenses are good.

JUDAS
I don't need your blood money!

ANNAS
But you might as well take it. We think that you should.

CAIAPHAS
Think of the things you could do with that money,
Choose any charity - give to the poor.
We've noted your motives.
We've noted your feelings.
This isn't blood money - it's a ...

ANNAS
A fee.

CAIAPHAS
A fee nothing more.
JUDAS
On Thursday night you'll find him where you want him.
Far from the crowds, in the Garden of Gethsemane.

CHOIR
Well done Judas. Good old Judas.

THE LAST SUPPER

APostLES
Look at all my trials and tribulations
Sinking in a gentle pool of wine.
Don't disturb me now, I can see the answers
'Till this evening is this morning, life is fine.
Always hoped that I'd be an apostle.
Knew that I would make it if I tried.
Then when we retire, we can write the Gospels,
So they'll still talk about us when we've died.

JESUS
The end...is just a little harder, when brought about by friends.
For all you care, this wine could be my blood.
For all you care, this bread could be my body.
The end! This is my blood you drink.
This is my body you eat.
If you would remember me when you eat and drink.
I must be mad thinking I'll be remembered.
Yes, I must be out of my head.
Look at your blank faces. My name will mean nothing
Ten minutes after I'm dead.
One of you denies me.
One of you betrays me.

APostLES
No! Who would?! Impossible!

JESUS
Peter will deny my in just a few hours.
Three times will deny me,
And that's not all I see.
One of you here dining,
One of my twelve chosen
Will leave to betray me.

JUDAS
Cut the dramatics!
You know very well who.

JESUS
Why don't you go do it?

JUDAS
You want me to do it!

JESUS
Hurry, they are waiting.

JUDAS
If you knew why I do it
JESUS
I don't care why you do it!

JUDAS
To think I admired you.  
Well now I despise you.

JESUS
You liar. You Judas.

JUDAS
You want me to do it!  
What if I just stayed here  
And ruined your ambition.  
Christ you deserve it.

JESUS
Hurry, you fool. Hurry and go.  
Save me your speeches,  
I don't want to know. Go!

APOSTLES
Look at all my trials and tribulations  
Sinking in a gentle pool of wine.  
What's that in the bread? It's gone to my head,  
'Till this morning is this evening, life is fine.  
Always hoped that I'd be an apostle.  
Knew that I would make it if I tried.  
Then when we retire, we can write the Gospels,  
So they'll all talk about us when we've died.

JUDAS
You sad, pathetic man, see where you've brought us to,  
Our ideals die around us and all because of you.  
But the saddest cut of all:  
Someone has to turn you in.  
Like a common criminal, like a wounded animal.  
A jaded mandarin,  
A jaded mandarin,  
Like a jaded, faded, faded, jaded, jaded mandarin.

JESUS
Get out they're waiting! Get out! 
They're waiting, Oh, they are waiting for you!

JUDAS
Every time I look at you I don't understand  
Why you let the things you did get so out of hand.  
You'd have managed better if you had it planned...  
Oh....

APOSTLES
Always hoped that I'd be an apostle.  
Knew that I would make it if I tried.  
Then when we retire, we can write the Gospels,  
So they'll still talk about us when we've died.

JESUS
Will no one stay awake with me?
Peter, John, James?
Will none of you wait with me?
Peter, John, James?

GETHSEMANE (I ONLY WANT TO SAY)
JESUS
I only want to say,
If there is a way,
Take this cup away from me
For I don't want to taste its poison.
Feel it burn me,
I have changed.
I'm not as sure, as when we started.
Then, I was inspired.
Now, I'm sad and tired.
Listen, surely I've exceeded expectations,
Tried for three years, seems like thirty.
Could you ask as much from any other man?
But if I die,
See the saga through and do the things you ask of me,
Let them hate me, hit me, hurt me, nail me to their tree.
I'd want to know, I'd want to know, My God,
I'd want to know, I'd want to know, My God,
Want to see, I'd want to see, My God,
Want to see, I'd want to see, My God,
Why I should die.
Would I be more noticed than I ever was before?
Would the things I've said and done matter any more?
I'd have to know, I'd have to know, my Lord,
Have to know, I'd have to know, my Lord,
Have to see, I'd have to see, my Lord,
Have to see, I'd have to see, my Lord,
If I die what will be my reward?
If I die what will be my reward?
Have to know, I'd have to know, my Lord,
I'd have to know, I'd have to know, my Lord,
Why should I die? Oh why should I die?
Can you show me now that I would not be killed in vain?
Show me just a little of your omnipresent brain.
Show me there's a reason for your wanting me to die.
You're far to keen and where and how, but not so hot on why.
Alright, I'll die!
Just watch me die!
See how I die!
Then I was inspired.
Now, I'm sad and tired.
After all, I've tried for three years, seems like ninety.
Why then am I scared to finish what I started,
What you started - I didn't start it.
God, thy will is hard,
But you hold every card.
I will drink your cup of poison.
Nail me to your cross and break me,
Bleed me, beat me,
Kill me.
Take me, now!
Before I change my mind
THE ARREST
JESUS
Judas, must you betray me with a kiss?

PETER
What's the buzz?
Tell me what's happening. (Repeat a few times)

PETER AND APOSTLES
What's the buzz?
Tell me what's a-happening.
Hang on, Lord,
We're going to fight for you! (Repeat)

JESUS
Put away your sword
Don't you know that it's all over?
It was nice, but now it's gone.
Why are you obsessed with fighting?
Stick to fishing from now on.

CROWD
Tell me Christ how you feel tonight.
Do you plan to put up a fight?
Do you feel that you've had the breaks?
What would you say were your big mistakes?
Do you think that you may retire?
Did you think you would get much higher?
How do you view your coming trial?
Have your men proved at all worth while?
Come with us to see Caiaphas.
You'll just love the High Priest's house.
You'll just love seeing Caiaphas.
You'll just die in the High Priest's house.
Come on God this is not like you.
Let us know what you're going to do.
You know what you're supporters feel;
You'll escape in the final reel.
Tell me Christ how you feel tonight.
Do you plan to put up a fight?
Do you feel that you've had the breaks?
What would you say were your big mistakes?
Come with us to see Caiaphas.
You'll just love the High Priest's house.
You'll just love seeing Caiaphas.
You'll just die in the High Priest's house.
Now we have him!
Now we have got him!
Now we have him!
Now we have got him!
Now we have him!
Now we have got him!
Now we have him!
Now we have got him!

CAIAPHAS
Jesus, you must realize the serious charges facing you.
You say you're the Son of God in all your handouts,
   Well, is it true?

   JESUS
   That's what you say, you say that I am.

   ANNAS
   There you have it gentlemen,
   What more evidence do we need?
   Judas, thank you for the victim.
   Stay a while and you'll see him bleed!

   CROWD
   Now we have him!
   Now we've got him! (Repeat 4 times)

    Take him to Pilate! (Repeat 4 times)

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   PETER'S DENIAL
   MAID BY THE FIRE
   I think I've seen you somewhere.
   I remember.
   You were with that man they took away.
   I recognize your face.

   PETER
   You've got the wrong man lady.
   I don't know him,
   And I wasn't where he was tonight
   Never near the place.

   SOLDIER
   That's strange, for I am sure I saw you with with him.
   You were right by his side, and yet you denied.

   PETER
   I tell you I was never with him.

   OLD MAN
   But I saw you too.
   He looked just like you.

   PETER
   I don't know him!

   MARY MAGDALENE
   Peter, don't you know what you have said.
   You've gone and cut him dead.

   PETER
   I had to do it, don't you see?
   Or else they'd go for me.

   MARY MAGDALENE
   It's what he told us you would do.
   I wonder how he knew.
PILATE AND CHRIST

Pilate
Who is this broken man, cluttering up my hallway?
Who is this unfortunate?

Soldier
Someone Christ,
King of the Jews.

Pilate
Oh, so this is Jesus Christ,
I am really quite surprised.
You look so small,
Not a king at all.
We all know that you are news,
But are you king?
King of the Jews?

Jesus
Your words, not mine.

Pilate
What do you mean by that?
That is not an answer.
You're deep in trouble friend,
Someone Christ,
King of the Jews.
How can someone in your state be so cool about his fate?
An amazing thing, this silent king.
Since you come from Galilee, then you need not come to me,
You're Herod's race!
You're Herod's case!

Mob
Hey Ho Sanna Hey Sanna Sanna Sanna Hosanna
Hey Sanna Ho and how
Hey J.C., J.C. please explain to me,
You had everything.
Where is it now?

KING HEROD’S SONG (TRY IT AND SEE)

Herod
Jesus, I am overjoyed to meet you face to face.
You've been getting quite a name all around the place.
Healing cripples, raising from the dead.
And now I understand you're God,
At least, that's what you've said.
So, you are the Christ, you're the great Jesus Christ.
Prove to me that you're divine; change my water into wine.
That's all you need do, then I'll know it's all true.
Come on, King of the Jews.
Jesus, you just won't believe the hit you've made around here.
You are all we talk about, the wonder of the year.
Oh what a pity if it's all a lie.
Still, I'm sure that you can rock the cynics if you tried.
So, you are the Christ, you're the great Jesus Christ.
Prove to me that you're no fool; walk across my swimming pool.
If you do that for me, then I'll let you go free.
Come on, King of the Jews.
I only ask what I'd ask any superstar.
What is it that you have got that puts you where you are.
I am waiting, yes I'm a captive fan.
I'm dying to be shown that you are not just any man.
So, if you are the Christ, yes the great Jesus Christ.
Feed my household with this bread.
You can do it on your head.
Or has something gone wrong. Jesus, why do you take so long?
Oh come on, King of the Jews.
Hey! Aren't you scared of me Christ?
Mr. Wonderful Christ?
You're a joke. You're not the Lord.
You are nothing but a fraud.
Take him away.
He's got nothing to say!
Get out you King of the,
Get out King of the,
Oh get out you King of the Jews!
Get out of here!
Get out of here you,
Get out of my life.

**JUDAS’S DEATH**

**JUDAS**
My God! I saw him.
He looked three-quarters dead!
And he was so bad I had to turn my head.
You beat him so hard that he was bent and lame,
And I know who everybody's going to blame.
I don't believe he knows I acted for our good.
I'd save him all this suffering if I could.
Don't believe...our good...
And I'd save him if I could...

**ANNAS**
Cut the confessions, forget the excuses.
I don't understand why you're filled with remorse.
All that you've said has come true with a vengeance.
The mob turned against him, you backed the right horse.

**CAIAPHAS**
What you have done will be the saving of everyone.
You'll be remembered forever for this.
And not only that, you've been paid for your efforts.
Pretty good wages for one little kiss.

**JUDAS**
Christ, I know you can't hear me,
But I only did what you wanted me too.
Christ, I'd sell out the nation,
For I have been saddled with the murder of you.
I have been spattered with innocent blood.
I shall be dragged through the slime and the mud.
I have been spattered with innocent blood.
I shall be dragged through the slime and the mud!
I don't know how to love him.
I don't know why he moves me.  
He's a man. He's just a man.  
He is not a king. He is just the same  
As anyone I know.  
He scares me so!  
When he's cold and dead will he let me be?  
Does he love me too? Does he care for me?  
My mind is in darkness.  
God, God I'm sick. I've been used,  
And you knew all the time.  
God, God I'll never ever know why you chose me for your crime.  
You're so bloody, Christ.

CHOIR  
Poor old Judas. So long Judas.

JUDAS  
You have murdered me.

TRIAL BEFORE PILATE  
PILATE  
And so the king is once again my guest.  
And why is this? Was Herod unimpressed?

CAIAPHAS  
We turn to Rome to sentence Nazareth.  
We have no law to put a man to death.  
We need him crucified.  
It's all you have to do.  
We need him crucified.  
It's all you have to do.

PILATE  
Talk to me Jesus Christ.  
You have been brought here  
Manacled, beaten by your own people.  
Do you have the first idea why you deserve it?  
Listen King of the Jews,  
Where is your kingdom?  
Look at me. Am I a Jew?

JESUS  
I have no kingdom in this world.  
I'm through.  
There may be a kingdom for me somewhere.  
If you only knew.

PILATE  
Then you are a king?

JESUS  
It's you that say I am.  
I look for truth and find that I get damned.

PILATE  
But what is truth?  
Is truth a changing law?  
We both have truths.
Are mine the same as yours?

MOB
Crucify him! Crucify him!

PILATE
What do you mean?
You'd crucify your king?

MOB
We have no king but Caesar!

PILATE
He's done no wrong.
No, not the slightest thing.

MOB
We have no king but Caesar!
Crucify him!

PILATE
What is this new respect for Caesar?
'Till now this has been noticeably lacking.
Who is this Jesus? Why is he different?
You choose Messiahs by the sackfull.

MOB
We need him crucified,
It's all you have to do.
We need him crucified,
It's all you have to do.

PILATE
Talk to me, Jesus Christ.
Look at your Jesus Christ.
I'll agree he's mad.
Ought to be locked up,
But that is not a reason to destroy him.
He's a sad little man.
Not a King or God.
Not a thief,
I need a crime!

MOB
Crucify him!

PILATE
Behold a man,
Behold your shattered King.

MOB
We have no King but Caesar.

PILATE
You hypocrites,
You hate us more than him.

MOB
We have no King but Caesar,
Crucify him!
PILATE
I see no reason. I find no evil.
This man is harmless, so why does he upset you?
He's just misguided, thinks he's important,
But to keep you vultures happy I shall flog him.

MOB
Crucify him! Crucify him!

(Thirty-nine lashes, Pilate counts)

PILATE
Where are you from Jesus?
What do you want Jesus?
Tell me.
You've got to be careful.
You could be dead soon,
Could well be.
Why do you not speak when
I hold your life in my hands?
How can you stay quiet?
I don't believe you understand.

JESUS
You have nothing in your hands.
Any power you have, comes to you from far beyond.
Everything is fixed, and you can't change it.

PILATE
You're a fool Jesus Christ.
How can I help you?

MOB
Pilate, Crucify him!
Remember Caesar.
You have a duty
To keep the peace, so crucify him!
Remember Caesar.
You'll be demoted.
You'll be deported. Crucify him!

Remember Caesar.
You have a duty
To keep the peace, so crucify him!
Remember Caesar.
You'll be demoted.
You'll be deported. Crucify him!

Remember Caesar.
You have a duty
To keep the peace, so crucify him!
Remember Caesar.
You'll be demoted.
You'll be deported. Crucify him!

PILATE
Don't let me stop your great self-destruction.
Die if you want to, you misguided martyr.
I wash my hands of your demolition.
Die if you want to you innocent puppet!

SUPERSTAR
VOICE OF JUDAS
Every time I look at you I don't understand
Why you let the things you did get so out of hand.
You'd have managed better if you'd had it planned.
Why'd you choose such a backward time in such a strange land?
If you'd come today you could have reached a whole nation.
Israel in 4 BC had no mass communication.
Don't you get me wrong.
I only want to know.

CHOIR
Jesus Christ, Jesus Christ,
Who are you? What have you sacrificed?
Jesus Christ Superstar,
Do you think you're what they say you are?

VOICE OF JUDAS
Tell me what you think about your friends at the top.
Who'd you think besides yourself's the pick of the crop?
Buddha, was he where it's at? Is he where you are?
Could Mohammed move a mountain, or was that just PR?
Did you mean to die like that? Was that a mistake, or
Did you know your messy death would be a record breaker?
Don't you get me wrong.
I only want to know.

CHOIR
Jesus Christ, Jesus Christ,
Who are you? What have you sacrificed?
Jesus Christ Superstar,
Do you think you're what they say you are?
(Repeat many times)

CRUCIFIXION
JESUS
Father forgive them.
They don't know what they're doing.
My God, my God, why have you forgotten me?
Father, into your hands, I commend my spirit.

http://www.allthelyrics.com/lyrics/jesus_christ_superstar_soundtrack_200000/

COULD WE ASTART AGAIN PLEASE
MARY MAGDALENE
I've been living to see you
Dying to see you but it shouldn't be like this
This was unexpected, what do I do now?
Could we start again, please.

I've been very hopeful so far
Now for the first time I think we're going wrong
Hurry up and tell me this is just a dream
Could we start again please

PETER
I think you've made your point now
You even gone a bit too far to get the message home.
Before it gets too frightening we ought to call a halt
So could we start again please

http://www.lyricsdepot.com/jesus-christ-superstar/could-we-star-again-please.html
JOSEPH AND HIS AMAZING TECHNICOLOR DREAMCOAT

PROLOGUE
NARRATOR
Some folks dream of the wonders they'll do
Before their time on this planet is through
Some just don't have anything planned
They hide their hopes and their heads in the sand
Now I don't say who is wrong, who is right
But if by chance you are here for the night
Then all I need is an hour or two
To tell the tale of a dreamer like you
We all dream a lot - some are lucky, some are not
But if you think it, want it, dream it, then it's real
You are what you feel

But all that I say can be told another way
In the story of a boy whose dream came true

ANY DREAM WILL DO
JOSEPH
I closed my eyes, drew back the curtain
To see for certain what I thought I knew
Far far away, someone was weeping
But the world was sleeping
Any dream will do

JOSEPH & CHILDREN
I wore my coat, with golden lining
Bright colours shining, wonderful and new
And in the east, the dawn was breaking
And the world was waking
Any dream will do

JOSEPH
A crash of drums, a flash of light
My golden coat flew out of sight
The colours faded into darkness
I was left alone

JOSEPH & CHILDREN
May I return to the beginning
The light is dimming, and the dream is too
The world and I, we are still waiting
Still hesitating
Any dream will do

JOSEPH
A crash of drums, a flash of light
My golden coat flew out of sight
The colours faded into darkness
I was left alone

JOSEPH & CHILDREN
May I return to the beginning
The light is dimming, and the dream is too
The world and I, we are still waiting
Still hesitating
Any dream will do

JACOB & SONS
NARRATOR
Way way back many centuries ago,
Not long after the Bible began
Jacob lived in the land of Canaan,
A fine example of a family man.
Jacob, Jacob and sons,
Depended on farming to earn their keep.
Jacob, Jacob and sons,
Spent all of his days in the fields with sheep.
Jacob was the founder of a whole new nation
Thanks to the number of children he had
He was also known as Israel, but most of the time
His sons and his wives used to call him Dad.
Jacob, Jacob and sons,
Men of the soil, of the sheaf and crook
Jacob, Jacob and sons,

NARRATOR, BROTHERS, FEMALE ENSEMBLE & CHILDREN
Reuben was the eldest of the children of Israel
With Simeon and Levi the next in line
Naphtali and Issachar with Asher and Dan
Zebulun and Gad took the total to nine
Jacob, Jacob and sons,
Benjamin and Judah, which leaves only one
Jacob, Jacob and sons,
Joseph - Jacob's favourite son
Jacob, Jacob and sons
Jacob, Jacob and sons
Jacob, Jacob and sons
Jacob, Jacob and sons
Jacob, Jacob and
Sons

JOSEPH'S COAT
JACOB
Joseph's mother, she was quite my favourite wife
I never really loved another all my life
And Joseph was my joy because
He reminded me of her

NARRATOR
Through young Joseph, Jacob lived his youth again
Loved him, praised him, gave him all he could, but then
It made the rest feel second best
And even if they were –

BROTHERS
Being told we're also-rans
Does not make us Joseph fans
NARRATOR
But where they had really missed the boat is

BROTHERS
We're great guys but no-one seems to notice

NARRATOR
Joseph's charm and winning smile
Failed to slay them in the aisle
And his father couldn't see the danger
He could not imagine any danger
He just saw in Joseph all his dreams come true
Jacob wanted to show the world he loved his son
To make it clear that Joseph was the special one
So Jacob bought his son a coat
A multi-coloured coat to wear

BROTHERS AND FEMALE ENSEMBLE
Joseph's coat was elegant,
The cut was fine
The tasteful style was the
Ultimate in good design
And this is why it caught the eye
A king would stop and stare

NARRATOR
And when Joseph tried it on
He knew his sheepskin days were gone

NARRATOR & FEMALE ENSEMBLE & CHILDREN
Such a dazzling coat of many colours
How he loved his coat of many colours

NARRATOR
In a class above the rest
It even went well with his vest
Such a stunning coat of many colours
How he loved his coat of many colours
It was red and yellow and green and
Brown and blue
Joseph's brothers weren't
Too pleased with what they saw

BROTHERS
We have never liked him
All that much before
And now this coat
Has got our goat
We feel life is unfair

NARRATOR & FEMALE ENSEMBLE & CHILDREN
And whe Joseph graced the scene
His brothers turned a shade of green
His astounding clothing took the biscuit

BROTHERS
Quite the smoothest person in the district

JOSEPH & FEMALE ENSEMBLE
I look handsome, I look smart
I am walking work of art
Such a dazzling coat of colours
How I love my coat of many colours

NARRATOR, JOSEPH, ENSEMBLE & CHILDREN
It was red and yellow and green and brown
And scarlet and black and ochre and peach
And ruby and olive and violet and fawn
And lilac and gold and chocolate and mauve
And cream and crimson and silver and rose
And azure and lemon and russet and grey
And purple and white and pink and orange
And red and yellow and green and brown and
Scarlet and black and ochre and peach
And ruby and olive and violet and fawn
And lilac and gold and chocolate and mauve
And cream and crimson and silver and rose
And azure and lemon and russet and grey
And purple and white and pink and orange
And blue

JOSEPH'S DREAMS

NARRATOR
Joseph's coat annoyed his brothers

BROTHERS
But what makes us mad
Are the things that Joseph tells us of the
Dream's he often had

JOSEPH
I dreamed that in the fields one day,
The corn gave me sign
Your eleven sheaves of corn
All turned and bowed to mine
My sheaf was was quite a sight to see
A golden sheaf and tall
Yours were green and second-rate
And really rather small

BROTHERS
This is not the kind of thing
We brothers like to hear
It seems to us that Joseph and his
Dreams should disappear

JOSEPH
I dreamed I saw eleven stars,
The sun the moon and sky
Bowing down before my star,
It made me wonder why
Could it be that I was born
For higgher thing than you?
A post in someone's government,
A ministry or two

BROTHERS
The dreams of our dear brother are
The decade's biggest yawn
His talk of stars and golden sheaves
    Is just a load of corn
Not only is he tactless but
    He's also rather dim
For there's eleven of us and
There's only one of him
The dreams of course will not come true
That is, we think they won't come true
That is, we hope they won't come true
    What if he's right all along?

The dreams are more than crystal clear,
    The writing on the wall
Means that Joseph some day soon
    Will rise above us all
The accuracy of the dreams
We brothers do not know
But one thing we are sure about
    The dreamer
Has to go

POOR, POOR JOSEPH
NARRATOR
Next day, far from home,
The brothers planned the repulsive crime

BROTHERS
Let us grab him now,
Do him in, while weave got the time

NARRATOR
This they did and made the most of it
Tore his coat and flung him in pit

BROTHERS
Let us leave him here,
All alone, and he's bound to die

NARRATOR
When some Ishmaelites,
A hairy crew, came riding by
In a flash the brothers changed their plan

BROTHERS
We need cash. Let's sell him if we can

NARRATOR, FEMALE ENSEMBLE & CHILDREN
    Poor, poor Joseph, what'cha gonna do?
Things look bad for you, hey, what'cha gonna do?
    Poor, poor Joseph, what'cha gonna do?
Things look bad for you, hey, what'cha gonna do?

BROTHERS
Could you use a slave,
You hairy bunch of Ishmaelites?
    Young, strong, well-behaved,
Going cheap and he reads and writes
NARRATOR
In a trice the dirty deal was done
Silver coins for Jacob's favourite son
Then the Ishmaelites
Galloped off with the slave in tow
Off to Egypt where Joseph was not keen to go
It wouldn't be a picnic he could tell

JOSEPH
And I don't speak Egyptian very well

NARRATOR
Joseph's brothers tore
His precious multi-coloured coat
Having ripped it up,
They next attacked a passing goat
Soon the wretched creature was no more
They dipped his coat in blood and guts and gore

NARRATOR, ENSEMBLE & CHILDREN
Oh now brothers, how low can you stoop?
You make a sordid group, hey, how low can you stoop?
Poor, poor Joseph, sold to be a slave
Situation's grave, hey, sold to be a slave

ONE MORE ANGEL IN HEAVEN
REUBEN
Father we've something to tell you, a story of our time
A tragic but inspiring tale of manhood in its prime
You know you had a dozen sons -
Well now that's not quite true
But feel no sorrow, do not grieve,
He would not want you to

REUBEN, REUBEN'S WIFE & MALE ENSEMBLE
There's one more angel in heaven
There's one more star in the sky
Joseph we'll never forget you
It's tough but we're gonna get by
There's one less place at our table
There's one more tear in my eye

BROTHERS
But Joseph the things that you stood for

REUBEN
Like truth and light never die
When I think of his last great battle
A lump comes to my throat
It takes a man who knows no fear
To wrestle with a goat
His blood-stained coat is tribute to
His final sacrifice
His body may be past its peak
But his soul's in paradise
JACOB
There's one less place a out table
There's one more tear in my eye

BROTHERS
But Joseph the things that you stood for

REUBEN
Like truth and light never die

BROTHERS
Carve his name with pride and courage

NAPHTALI
Let no tear be shed

BROTHERS
If he had not laid down his life
We all would now be dead

POTIPHAR
NARRATOR
Joseph was taken to Egypt in chains and sold,
Where he was bought by a captain named by Potiphar

NARRATOR & MALE ENSEMBLE
Potiphar had very few cares
He was one of Egypt millionaires
Having made a fortune buying shares in

POTIPHAR
Pyramids

NARRATOR & MALE ENSEMBLE
Potiphar had made a huge pile
Owned a large percentage of the Nile

POTIPHAR
Meant that I could really live in style

NARRATOR & MALE ENSEMBLE
And he did

NARRATOR
Joseph was an unimportant
Slave who found he liked his master
Consequently worked much harder
Even with devotion
Potiphar could see tha Joseph
Was a cut above the average
Made him leader of his household
Maximum promotion

NARRATOR & MALE ENSEMBLE
Potiphar was cool and so fine
POTIPHAR
But my wife would never toe the line

NARRATOR & MALE ENSEMBLE
It's all there in chapter thirty-nine
Of Genesis
She was beautiful but

MRS. POTIPHAR
Evil

NARRATOR & MALE ENSEMBLE
Saw a lot of men against his will
He could have to tell he that she still
Was his

NARRATOR
Joseph's looks and handsome figure
Had attracted her attention
Every morning she would beckon

MRS. POTIPHAR
Come and lie with me love

NARRATOR
Joseph wanted to resist her,
Till one day she proved too eager
Joseph cried in vain

JOSEPH
Please stop
I don't believe in free love

NARRATOR
Potiphar was counting shekels
In his den below the bedroom
When he heard a mighty rumpus
Clattering above him
Suddenly he knew his riches
Couldn't buy him what he wanted
Gold would never make him happy
If she didn't love him

NARRATOR, ENSEMBLE & CHILDREN
Letting out a mighty roar
Potiphar burst through the door

POTIPHAR
Joseph, I'll see you rot in jail
The things that you have done are beyond the pale

NARRATOR, ENSEMBLE & CHILDREN
Poor, poor Joseph, locked up in a cell
Things ain't going well, hey, locked up in a cell
Poor, poor Joseph, locked up in a cell
Things ain't going well, hey, locked up in a cell
Locked up in a cell
CLOSE EVERY DOOR

JOSEPH

Close every door to me,
Hide all the world from me
Bar all the windows
And shut out the light
Do what you want with me,
Hate me and laugh at me
Darken my daytime
And torture my night
If my life were important I
Would ask will I live or die
But I know the answers lie
Far from this world
Close every door to me,
Keep those I love from me
Children of Israel
Are never alone
For I know I shall find
My own peace of mind
For I have been promised
A land of my own

CHILDREN

Close every door to me,
Hide all the world from me
Bar all the windows
And shut out the light

JOSEPH

Just give me a number
Instead of my name
Forget all about me
And let me decay
I do not matter,
I'm only one person
Destroy me completely
Then throw me away
If my life were important I
Would ask will I live or die
But I know the answers lie
Far from this world

JOSEPH, ENSEMBLE & CHILDREN

Close every door to me,
Keep those I love from me
Children of Israel
Are never alone
For we know we shall find
Our own peace of mind
For we have been promised
A land of our own
GO, GO, GO JOSEPH
NARRATOR
Joseph's luck was really out,
His spirit and his fortune low
Alone he sat, alone he thought
Of happy times he used to know

FIRST MAN
Hey dreamer, don't be so upset

SECOND MAN
Hey Joseph, you're not beaten yet

NARRATOR & ENSEMBLE
Go, go, go Joseph you know what they say
Hang on now Joseph you'll make it some day
Don't give up Joseph fight till you drop
We've read the book and you come at on top

NARRATOR
Now into Joseph's prison cell
Were flung two very frightened men

BAKER & BUTTLER
We don't think we will ever
See the light of day again
Hey Joseph, help us if you can
We've had dreams that we don't understand

NARRATOR & ENSEMBLE
Both men were servants of Pharaoh the King
Both in the doghouse for doing their thing

NARRATOR
One was a baker, a cook in his prime
One was a buttlver, the Jeeves of his time

JOSEPH
Tell me of your dreams my friends
And I will tell you what they show
Though I cannot guarantee
To get it right, I'll have a go

NARRATOR
First the buttlver, trembling took the floor
Nervously he spoke of what he saw

BUTTLER
There I was standing in front of a vine
I took some grapes and I crushed them to wine
I gave some to Pharaoh who drank from my cup
I tried to interpret but I had to give up

JOSEPH
You will soon be free my friend
So do not worry any more
The king will let you out of here,
You'll buttlver as you did before
NARRATOR
Next the baker rose to tell his dream
Hoping it would have a similar theme

BAKER
There I was standing with baskets of breads
High in the sky I saw birds overhead
Who flew to my baskets and ate every slice
Give me the message - like his would be nice

JOSEPH
Sad to say your dream is not
The kind of dream I'd like to get
Pharaoh has it in for you,
Your execution date is set
Don't rely on all I said I saw
It's just that I have not been wrong before

ENSEMBLE
Go, go, go Joseph you know what they say
Hang on now Joseph you'll make it some day
Sha la la Joseph you're doing fine
You and your dreamcoat ahead of your time
Go, go, go Joseph you know what they say
Hang on now Joseph you'll make it some day
Sha la la Joseph you're doing fine
You and your dreamcoat ahead of your time

Go, go, go, go
Go, go, go, go
Go, go, go, go
Go, go, go, go
Go, go, go, go, go
Go, go, go, go, go, go
Joseph you know what they say
Hang on now Joseph you'll make it some day
Sha la la Joseph you're doing fine
You and your dreamcoat ahead of your time

Go, go, go, go, go, go, go Joseph you know what they say
Hang on now Joseph you'll make it some day
Sha la la Joseph you're doing fine
You and your dreamcoat ahead of your time

NARRATOR
Ahead of your time

JOSEPH
Ahead of my time

NARRATOR
Ahead of your time

JOSEPH
Ahead of my

ALL
Time
PHARAOH STORY
NARRATOR
Pharaoh, he was
A powerful man
With the ancient world
In the palm of his hand
To all intents and purposes he
Was Egypt with a capital E
Whatever he did
He was showered with praise
If he cracked a joke
Then you chortled for days
No-one had rights or a
Vote but the king
In fact you might say
He was fairly right-wing
When Pharaoh's around,
Then you get down on the ground
If you ever find yourself near Ramases
Get down on your knees

FEMALE ENSEMBLE & CHILDREN
A Pharaoh's story,
A Pharaoh's story
A Pharaoh's story,
A Pharaoh's story

NARRATOR
Down at the other
End of the scale
Joseph is still
Doing time in jail
For even though he is
In with the guards
A lifetime in prison
Seems quite on the cards
But if my analysis of
The position is right
At the end of the tunnel
There's seems a glimmer of light
For all of a sudden
Indescribable things
Have shattered the sleep
Of both peasants and kings
Strange as it seems,
There's been a run of crazy dreams
And a man who can interpret
Could go far - could become a star

FEMALE ENSEMBLE & CHILDREN
Could be famous,
Could be a big success
Could be famous,
Could be a big success

NARRATOR
Strange as it seems
There's been a
Run of crazy dreams
And a man who can interpret
Could go far
Could become a star

NARRATOR & ENSEMBLE
Could be famous,
Could be a big success
Could be famous,
Could be a big success
Strange as it seems
There's been a
Run of crazy dreams
And a man who can interpret
Could go far

Ah
Could become a star
Could be famous,
Could be a big success
Could be famous,
Could be a star

POOR, POOR PHARAOH
NARRATOR
Guess what? In his bed Pharaoh
Had an uneasy night
He had had a dream that pinned him
To his sheets with fright
No-one knew the meaning of this dream
What to do, whatever could it mean?
Then his buttler said

BUTTLER
I know of a bloke in jail
Who is hot on dreams,
Could explain old Pharaoh's tale

NARRATOR
Pharaoh said

PHARAOH
Well fetch this Joseph man
I need him to help me if he can

NARRATOR & ENSEMBLE
Poor, poor Pharaoh,
What'cha gonna do
Dreams are haunting you, hey,
What'cha gonna do

NARRATOR
Chained and bound, afraid, alone
Joseph stood before the throne

JOSEPH
My service to Pharaoh has begun
Tell me your problems, mighty one
SONG OF THE KING (SEVEN FAT COWS)

PHARAOH & ENSEMBLE

Well I was wandering along by the banks of the river
When seven fat cows came up out of the Nile, uh-huh
And right behind these fine healthy animals came
Seven other cows, skinny and vile, uh-huh
Well the thin cows ate the fat cows which I
Thought would do them good, uh-huh
But it didn't make them fatter like such
A monster supper should

Well the thin cows were as thin
As they had ever, ever, ever been
Well this dream has got me baffled
Hey, Joseph, won't you tell me what it means?

Well you know that kings ain't stupid
But I don't have a clue
So don't be cruel Joseph
Help me I beg of you

Well I was standing doing nothing in a field out of town
When I saw seven beautiful ears of corn, uh-huh
They were ripe, they were golden and
You've guessed it,
Right behind them came seven other ears
Tattered and torn, uh-huh

Well the bad corn ate the good corn
They came up from behind yes they did
Now Joseph here's the punch line
It's really gonna blow your mind

Well the bad corn was
As bad as it had ever, ever, ever been
Well this dream has got me all shook up
Treat me nice and tell me what it means

Hey, hey, hey Joseph
Won't you tell poor old Pharaoh
What does this crazy dream mean?
Oh yeah

PHARAOH'S DREAM EXPLAINED

JOSEPH

Seven years of bumper crops are on their way
Years of plenty, endless wheat and toms of hay
Your farms will boom, there won't be room
To store the surplus food you grow
After that, the future doesn't look so bright
Egypt's luck will change completely overnight
And famine's hand will stalk the land
With food an all-time low
Noble king, there is no doubt
What your dreams are all about
All these things you saw in your pyjamas
Are a long-range forecast for your farmers

JOSEPH, FEMALE ENSEMBLE & CHILDREN
And I'm sure it's crossed your mind
What it is you have to find
Find a man to lead you through the famine
With a flair for economic planning
But who this man could be
I just don't know
Who this man could be
I just don't know
Who this man could be
I just don't know

STONE THE CROWS
NARRATOR
Pharaoh said –

PHARAOH
Well stone the crows,
This Joseph is a clever kid
Who'd have thought that fourteen cows
Could mean the things he said they did?
Joseph, you must help me further;
I have got a job for you
You shall lead us through this crisis -
You shall be my number two

NARRATOR & FEMALE ENSEMBLE
Pharaoh told his guards to fetch
A chisel from the local store
Whereupon he ordered them
To cut the chains that Joseph wore
Joseph got a royal pardon
And a host of splendid things
A chariot of gold, a cloak,
A medal and some signet rings

Joseph -
Pharaoh's number two
Joseph -
Egypt looks to you

JOSEPH, NARRATOR & FEMALE ENSEMBLE
Joseph -
Pharaoh's number two
Joseph -
Egypt looks to you

NARRATOR & FEMALE ENSEMBLE
Seven summers on the trot
Were perfect just as Joseph said
Joseph saw that food was gathered
Ready for the years ahead
Seven years of famine followed
Egypt didn't mind a bit
The first recorded rationing
In history was a hit

FEMALE ENSEMBLE
Joseph how can we ever say
All that we want to about you
We're so glad that you came our way
We would have perished without you

PHARAOH
Joseph we are the perfect team
Old buddies, that's you and me
I was wise to have chosen you
You'll be wise to agree

FEMALE ENSEMBLE
Joseph how can we ever say
All that we want to about you
We're so glad that you came our way
We would have perished without you

PHARAOH
We were in a jam
Would have baffled Abraham
But now we're a partnership
It's just a piece of cake

FEMALE ENSEMBLE
Greatest man since Noah
Only goes to shoa

JOSEPH
Anyone from anywhere can make it
If they get a lucky break

NARRATOR & FEMALE ENSEMBLE
This could be a happy ending,
Perfect place to stop the show
Joseph after all has gone
About as far as he can go
But I'm sure that Jacob and
His other sons have crossed your mind
How had famine hit the family
Joseph left behind?

THOSE CANAAN DAYS
SIMEON
Do you remember the good years in Canaan?
The summers were endlessly gold
The fields were a patchwork of clover
The winters were never too cold
We'd stroll down the boulevards together
And everything round us was fine

JACOB
Now the fields are dead and bare
No joie de vivre anywhere
Et maintenant we drink a bitter wine
BROTHERS
Those Canaan days we used to know
Where have they gone, where did they go?
Eh bien, raise your berets
To those Canaan days

SIMEON
Do you remember those wonderful parties?
The splendour of Canaan's cuisine
Our extravagant, elegant soirees
The gayest the Bible has seen
It's funny but since we lost Joseph
We've gone to the other extreme
No-one comes to dinner now
We only eat them anyhow
I even find I'm missing Joseph's dreams

BROTHERS
Those Canaan days we used to know
Where have they gone, where did they go?
Eh bien, raise your berets
To those Canaan days

SIMEON
It's funny but since we lost Joseph
We've gone to the other extreme
Perhaps we all misjudged the lad
Perhaps he wasn't quite that bad
And how we miss his entertaining dreams

BROTHERS
Those Canaan days we used to know
Where have they gone, where did they go?
Eh bien, raise your berets

SIMEON
To those Canaan days

BROTHERS
Eh bien, raise your berets
To those Canaan days

BROTHERS COME TO EGYPT
NARRATOR
So back in Canaan the future looked rough
Jacob's family were finding it tough

BROTHERS
For the famine has caught us unprepared
We are thin
We are ill
We are getting scared
It's enough to make anyone weep
We are down to our very last sheep

REUBEN
We will starve if we hang around here
ZEBULUN
But in Egypt there's food going spare

ASHER
They've got corn
They've got meat
They've got fruit and drinks

DAN
And if we have the time
We could see the Sphinx

NARRATOR
So they finally decided to go
Off to Egypt to see brother Jo
So they all lay before
Joseph's feet

BROTHERS
Mighty prince, give us something to eat

NARRATOR
Joseph found it a strain
Not to laugh because
Not a brother among them
Knew who he was

JOSEPH
I shall now take them all for a ride
After all they have tried fratricide

GROVEL, GROVEL
JOSEPH
I dreamed that in the fields one day,
The corn gave me sign
Your eleven sheaves of corn
All turned and bowed to mine
I dreamed I saw eleven stars,
The sun the moon and sky
Bowing down before my star,
And now I realise why
How do I know where you came from?
You could be spies
Telling me that you are hungry -
That could be lies
How do I know who you are?
Why do you think I should help you?
Would you help me?
Why on earth should I believe you?
I've no guarantee

NARRATOR & BROTHERS
Grovel, grovel, cringe, bow, stoop, fall
Worship, worship, beg, kneel, sponge, crawl

BROTHERS
We are just eleven brothers,
Good men and true
Though we know we count for nothing
   When up next to you
Honesty's are middle name
Life is slowly ebbing from us,
   Hope's almost gone
It's getting very hard to see us
   From sideways on

NARRATOR & BROTHERS
Grovel, grovel, cringe, bow, stoop, fall
Worship, worship, beg, kneel, sponge, crawl

JOSEPH
I rather like the way you're talking,
   Astute and sincere
Suddenly your tragic story
   It gets me right here
BROTHERS
This is what we hoped he'd say

JOSEPH
All this tugging at my heartstrings
   Seems quite justified
I shall give you what you came for
   And lots more beside

NARRATOR & BROTHERS
Grovel, grovel, cringe, bow, stoop, fall
Worship, worship, beg, kneel, sponge, crawl

BROTHERS
Thank you, thank you, cringe, bow, stoop, fall
Worship, worship, beg, kneel, sponge, crawl

NARRATOR
Joseph handed them sackloads of food
And they grovelled with base gratitude

FEMALE ENSEMBLE
Then, unseen, Joseph out around the back
And planted a cup in young Benjamin's sack

NARRATOR
When the brothers were ready to go
   Joseph turned to them all
With a terrible stare and said

JOSEPH
No No No No No

WHO'S THE THIEF?

JOSEPH
Stop, you robbers -
Your little number's up
   One of you has stolen
My precious golden cup
NARRATOR
Joseph started searching
Through his brothers' sacks
Everyone was nervous,
No-one could relax

CHILDREN
Who's the thief?
Who's the thief?
Who's the thief?
Who's the thief?

NARRATOR & CHILDREN
Is it Reuben? No.
Is it Simeon? No.
Is it Naphtali? No.
Is it Dan? No.
Is it Asher? No.
Is it Isaachar? No.
Is it Levi? No.
Who's the man? No.
Is it Zebulun? No.
Is it Gad? No.
Is it Judah? No.
Is it him?

CHILDREN
Could it be, could it be
Could it be, could it be
Could it be, could it be

NARRATOR
Could i possibly be Benjamin?

CHILDREN
Yes. Yes. Yes.

JOSEPH
Benjamin, you nasty youth,
Your crime has shocked me to the core
Never in my whole career
Hav I encountered this before
Guards, seize him! Lock him in a cell
Throw the key into the Nile as well

NARRATOR
Each of the brothers fell to his knees

BROTHERS
Show him some mercy, oh mighty one please
He would not do this, he must have been framed
Jail us and beat us, we should be blamed.

BENJAMIN CALYPSO
BROTHERS
Oh no - not he
How can you accuse him is a mystery
Save him - take me
Benjamin is straighter than the tall palm tree

JUDAH
I hear the steel drums sing their song
They're singing man you know you've got it wrong
I hear the voice of the yellow bird
Singing in the tree this is quite absurd
Oh yes

BROTHERS
Oh yes

JUDAH
It's true

BROTHERS
It's true

JUDAH
Benjamin is straighter than the big bamboo
No ifs

BROTHERS
No ifs

JUDAH
No buts

BROTHERS
No buts

JUDAH
Benjamin is honest as coconuts
Sure as the tide wash the golden sand
Benjamin is an innocent man
Sure as bananas need the sun
We are the criminal guilty ones

Oh no

BROTHERS & FEMALE ENSEMBLE
Oh no

JUDAH
Not he

BROTHERS & FEMALE ENSEMBLE
Not he
How you can accuse him is a mystery

JUDAH
Save him

BROTHERS & FEMALE ENSEMBLE
Save him

JUDAH
Take me
BROTHERS & FEMALE ENSEMBLE
Take me
Benjamin is straighter than the tall palm tree

JUDAH, BROTHERS & FEMALE ENSEMBLE
Oh no
Not he
How can you accuse him is a mystery
Save him
Take me
Benjamin is straighter than the tall palm tree

JUDAH
Sure as the tide wash the golden sand
   Benjamin is an innocent man
Sure as bananas need the sun
We are the criminal guilty ones
Oh no

BROTHERS & FEMALE ENSEMBLE
Oh no

JUDAH
Not he

BROTHERS & FEMALE ENSEMBLE
Not he

JUDAH & FEMALE ENSEMBLE
How you can accuse him is a mystery

JUDAH
Save him

BROTHERS & FEMALE ENSEMBLE
Save him

JUDAH
Take me

JUDAH, BROTHERS & FEMALE ENSEMBLE
Take me
Benjamin is straighter than the tall palm tree
   Oh no - not he
How can you accuse him is a mystery
Save him - take me
La la la la la la la

JOSEPH ALL THE TIME
NARRATOR
Joseph knew by this his brothers now were honest men
The time had come at last to reunite them all again

JOSEPH
Can't you recognise my face? Is it had to see
That Joseph, who you thought was dead, your brother
It's me?
NARRATOR & CHILDREN
Joseph, Joseph, is it really true?
Joseph, Joseph, is it really you?

NARRATOR, ENSEMBLE & CHILDREN
Joseph, Joseph

JACOB IN EGYPT
ENSEMBLE
So Jacob came to Egypt,
No longer feeling old
And Joseph came to meet him
In his chariot
Of gold
Of gold
Of gold
Of gold

FINALE
JOSEPH
I closed my eyes, drew back the curtain
To see for certain what I thought I knew
Far far away, someone was weeping
But the world was sleeping
Any dream will do

JOSEPH & CHILDREN
I wore my coat, with golden lining
Bright colours shining, wonderful and new
And in the east, the dawn was breaking
And the world was waking
Any dream will do

JOSEPH
A crash of drums

NARRATOR
A flash of light

JOSEPH
My golden coat flew out of sight

JOSEPH & NARRATOR
The colours faded into darkness
I was left alone

JOSEPH & NARRATOR & CHILDREN
May I return to the beginning
The light is dimming, and the dream is too
The world and I, we are still waiting
Still hesitating, any dream will do
Still hesitating, any dream will do

FULL COMPANY
May I return to the beginning
The light is dimming, and the dream is too
The world and I, we are still waiting
Still hesitating, any dream will do
Give me my coloured coat,
My amazing coloured coat
Give me my coloured coat,
My amazing coloured coat

JOSEPH MEGAMIX
Go go go Joseph
Go go go Joseph
Jacob, Jacob and sons
Ah ah ah ah ah
Jacob, Jacob and sons
Ah ah ah ah ah
Jacob, Jacob and sons
Jacob, Jacob and sons
Jacob, Jacob and sons
Jacob, Jacob, Jacob
Jacob and sons
red, yellow, green, brown,
scarlet, black, ocher, peach,
ruby, olive, violet, fawn,
He looks handsome, he looks smart
He is a walking work of art
In his dazzling coat of many colors
How he loves that coat of many colors
It was red, yellow, green, brown
scarlet, black, ocher, peach
ruby, olive, violet, fawn
lilac, gold, chocolate, mauve
cream and crimson and silver and rose
And azure and lemon and russet and grey
And purple and white and pink and orange
And blue

(Whistle)
There's one more angel in heaven
There's one more star in the sky
Joseph we'll never forget you
It's tough but we're gonna get by
There's one more angel in heaven
There's one more star in the sky
Joseph the things that you stood for
Like truth and light never die

Go, go, go Joseph you know what they say
Hang on now Joseph you'll make it some day
Sha la la Joseph you're doing fine
You and your dreamcoat ahead of your time
Go, go, go Joseph you know what they say
Hang on now Joseph you'll make it some day
Sha la la Joseph you're doing fine
You and your dreamcoat ahead of your time
Go, go, go,
Joseph you know what they say
Hang on now Joseph you'll make it some day
Sha la la Joseph you're doing fine
You and your dreamcoat ahead of your time
A Pharaoh's story
A Pharaoh's story
A Pharaoh's story
A Pharaoh's story
Strange as it seems
There's been a run of crazy dreams
And a man who can interpret
Could go far
Could become a star
Could be famous
Could be famous
Could be a big success
Could be famous
Could be a big success
Could be famous
Could be a big success
Could be famous
Could be a big success
Joseph,
Pharaoh's number two
Joseph,
Egypt looks to you
Joseph,
Pharaoh's number two
Joseph,
Egypt looks to you
Joseph!

Well I was wandering
along by the banks of the river
When seven fat cows
came up out of the Nile,
uh-huh oh yeah!
And right behind these
fine healthy animals came
Seven other cows,
skinny and vile, uh-huh oh yeah!
Well the thin cows ate
the fat cows which I
Thought would do them
good, uh-huh oh yeah!
But it didn't make
them fatter like such
A monster supper should
Well the thin cows were as thin
As they had ever, ever, ever been
This dream has got me baffled
Hey, Joseph, what does it mean?
Well you know that kings ain't stupid
But I don't have a clue
So don't be cruel Joseph
Help now me I beg of you

So back in Canaan
the future looked rough
Jacob's family were finding it tough
For the famine has
caught us unprepared
We are thin
We are ill
We are getting scared
It's enough to make anyone weep
We are down to our very last sheep
We will starve if we hang around here
And in Egypt there's food going spare
  They've got corn
  They've got meat
  They've got fruit and drinks
  And if we have the time
  We could see the Sphinx
So they finally decided to go
  Here we go!
Off to Egypt to see brother Jo

Oh no - not he
How you can accuse him is a mystery
  Save him - take me
Benjamin is straighter
  than the tall palm tree
Oh, yes - it's true
Benjamin is straighter
  than the big bamboo
No ifs, No buts
Benjamin is honest as coconuts
  La la la la la la la la...

So Jacob came to Egypt
No longer feeling old
And Joseph came to meet him
  In his chariot
    Of gold
    Of gold
    Of gold
Give me my colored coat
My amazing colored coat
Give me my colored coat
My amazing colored coat!

http://www.allthelyrics.com/lyrics/joseph_amazing_technicolor_dreamcoat_soundtrack